A
CATALOGUE
OF
ENGRAVERS,
Who have been born, or resided in
ENGLAND;
DIGESTED BY
Mr. HORACE WALPOLE
From the MSS. of
Mr. GEORGE VERTUE;
To which is added
An Account of the LIFE and WORKS of the latter.

And Art reflected Images to Art.——Pope.

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THE TANJORE MAHARAJA SERFOGI'S SARASWATI MAHAL.

A CATA-

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1786

A

CATALOGUE

OF

ENGRAVERS.

WHEN the monarchs of Egypt erected those ſtupendous maſſes, the pyramids, for no other uſe but to record their names, and by which their purpoſe was not anſwered, they little ſuſpected that a weed growing by the Nile would one day be converted into more durable regiſters of fame, than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was deſtined to its beſt ſervice! It is equally amuſing to obſerve what obvious arts eſcape our touch, and how quickly various channels are deduced from a ſource when once opened. This was the caſe of the preſs: Printing

was not diſcovered till about the year 1430: in thirty years more it was applied to the multiplication of drawings. Authors had ſcarce ſeen that facility of diſperſing their works before painters received an almoſt equal * advantage. To each was endleſs fame in a manner enſured, if they had merit to challenge it. With regard to prints, the new diſcovery aſſociated the profeſſors in ſome degree with the great maſters whoſe works they copied. This intimate connection between painters and engravers makes ſome account of the latter a kind of neceſſary ſupplement to the hiſtory of the former. But if this country has not produced many men of genius in the nobler branch, it has been ſtill more deficient in excellent engravers. Mr. Vertue had been

* Want of colouring is the capital deficience of prints; yet even this ſeems attainable. Monſieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to ſhew the feaſibility. His diſcovery was neglected, as the revival of encauſtic painting has been lately; though the advantages of each art are ſo obvious and ſo deſirable.

alike

alike induſtrious in hunting after monuments of the latter profeſſion; he was of it himſelf; but as the artiſts were leſs illuſtrious, his labour was by far more unſucceſsful. 'Till the arrival of Hollar the art of engraving was in England almoſt confined to portraits. Vertue thought what was produced here before the reign of king James, of ſo little conſequence, that in a ſketch which he had made for a beginning, he profeſſedly dates his account from the year 1600. If I take it up earlier, it is merely to give a compleat hiſtory, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the Typographical Antiquities of Mr. * Ames.

* Joſeph Ames, ſecretary of the Society of Antiquaries, was originally a ſhip-chandler in Wapping. Late in his life he took to the ſtudy of antiquities, and beſides his quarto volume, containing accounts of our earlieſt printers and their works, he publiſhed a liſt in duodecimo of Engliſh heads, engraved and mezzotinto, and drew up the Parentalia from Mr. Wren's papers. He died in 1759. His library and prints were ſold by auction in the following year.

Mr. Evelyn ſays * the art of engraving, and working off from † plates of copper, did not appear 'till about the year 1490. That is, it was not brought to perfection from the hints gathered from typography: Yet it is certain that in 1460 Maſo Finiguerra, a goldſmith of Florence, by an ac-

* Sculptura, p. 35.

† I have ſaid, and for two reaſons, ſhall ſay little of wooden cuts; that art never was executed in any perfection in England: engraving on metal was a ſignal improvement of the art, and ſupplied the defects of cuttings in wood. The ancient wooden cuts were certainly carried to a great heighth, but that was the merit of the maſters, not of the method. Whoever deſires to know more of cutting in wood ſhould conſult a very laborious work, lately publiſhed in France in two vols. octavo, called Traitè hiſtorique & pratique de la graveure en bois, par Papillon, Paris 1766. The author will not probably, as he wiſhes, perſuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner, which ought to make editors aſhamed of the ſlovenly ſtamps that are now uſed for the faireſt editions. There is a curious account of miſſals, &c. adorned with wooden cuts, in Mr. Gough's Brit. Topogr. 2d. edit. in the articles of Wiltſhire, from p. 319, to p. 362, vol. ii.

cident

cident that might have given birth to the rolling-prefs, without the antecedent difcovery of printing, did actually light upon the method of taking off ftamps from an engraved plate. Cafting a piece of fuch plate into melted brimftone, he obferved that the exact impreffion of the engraving was left upon the furface of the cold brimftone, marked by lines of black. He repeated the experiment on moiftened paper, rolling it gently with a roller. It fucceeded. He communicated the difcovery to Baccio Baldini, of his own profeffion and city. The latter purfued the invention with fuccefs, and engraved feveral plates from drawings of Sandro Boticello, which being feen by Andrea Mantegna, he not only affifted Baldini with defigns, but cultivated the new art himfelf. It had not long been in vogue before Hugo da Carpi tried the fame experiment with wood, and even added a variety of tints by ufing different ftamps for the gradations of lights and fhades; a method revived here fome years ago with much fuccefs by Kirkall, and

ſince at Venice by Jackſon; though very imperfectly.

From Italy engraving ſoon travelled into Flanders, where it was firſt practiſed by one Martin of Antwerp. He was followed by Albert Durer, who carried the art to a great height, conſidering how bad the taſte was of the age and country in which he lived. His fidelity to what he ſaw was at once his fame and misfortune; he was happy in copying nature, but it was nature diſguiſed and hid under ungraceful forms. With neither choice of ſubjects or beauty, his induſtry gave merit even to uglineſs and abſurdity. Confining his labours almoſt wholly to religious and legendary hiſtories, he turned the Teſtament into the hiſtory of a Flemiſh village; the habits of Herod, Pilate, Joſeph, &c. their dwellings, their utenſils and their cuſtoms, were all gothic and European; his virgin Mary was the heroine of a Kermis. Lucas of Leyden imitated him in all his faults and was ſtill more burleſque in his repreſentations. It was not till Raphael had formed

formed Marc Antonio, that engraving placed itſelf with dignity by the ſide of painting.

When the art reached England does not appear. It is a notorious blunder in Chambers, * to ſay that it was firſt brought from Antwerp by Speed in the reign of James I. In ſome degree we had it almoſt as ſoon as printing; the printers themſelves uſing ſmall plates for their devices and rebuſes: Caxton's Golden † Legend has in the beginning a groupe of ſaints, and many other cuts diſperſed through the body of the work. It was printed in 1483. The ſecond edition of his Game at Cheſs had cuts too. So has his Le Morte Arthur. Wynkyn de Worde, Caxton's ſucceſſor, prefixed to his edition of the Statutes in the ſixth year of Henry VII. a plate with the king's arms, creſts, &c. a copy of which is given in the life of Wynkyn, by Mr. Ames in his Typographical Antiquities,

* Dictionary. Edit. of 1728. Art. Printing.
† Ames, p. 35.

p. 79. The ſame printer exhibited ſeveral books adorned with cuts, ſome of which are particularly deſcribed by his Biographer, in pages 87, 88, 89, & ſequentibus.

The ſubſequent printers continued to ornament their books with wooden cuts. One conſiderable work, publiſhed by John Raſtell, was diſtinguiſhed by prints of uncommon merit for that age. It was called *The Paſtyme of the People*, and by biſhop Nicholſon in his Hiſtorical Library, *Raſtell's Chronicle.* This ſcarce book, of a very large ſize, I ſaw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, repreſenting the kings of England, ſo well deſigned and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I ſhall mention but one more book with wooden cuts (though ſeveral are recorded by Ames). It is Grafton's Chronicle,* printed in 1569, and containing many heads, as of William the Con-

* Ames, p. 204.

queror,

queror, Henry VIII. and queen Elizabeth, &c. Yet though even portraits were uſed in books, I find no trace of ſingle prints being wrought off in that age. Thoſe which I have mentioned in a * former volume as compoſing part of the collection of Henry VIII. were probably the productions of foreign artiſts. The firſt book that appeared with cuts from copper-plates, at leaſt the firſt that ſo induſtrious an enquirer as Mr. Ames † had obſerved, was, "The Birth of Mankind, otherwyſe called, The Woman's Book," dedicated to the queen Catherine and publiſhed by Thomas Raynalde in 1540, with many ſmall copper cuts, but to theſe no name was affixed. The earlieſt engraver that occurs was

* Anecdotes of Painting, vol. i. p. 97.

† P. 219.

HOMAS

THOMAS GEMINUS, or GEMINIE,

1545 As he calls himſelf in a title-page which I ſhall mention preſently. The little that is known of him is collected from his works. Of theſe was

Thomæ Gemini Lyſienſis compendioſa totius Anatomes delineatio, ære exarata, folio 1545. "Theſe plates, ſays Ames,* are ſome of the firſt rowling-preſs printing in England." This was a new edition of Veſalius's Anatomy, which was firſt publiſhed at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though, ſays Vertue, "I queſtion whether more than the title-page, to which he has put his name, was the work of Geminus; the moſt and beſt part of the graved figures were probably copied from the wooden cuts in Veſalius by a better hand." The firſt edition was dedicated to Henry VIII. Geminus afterwards publiſh-

* Ames, p. 218.

ed a tranſlation by Nicholas Udal of the ſame work in 1552, and dedicated it to Edward VI. The tranſlator in his preface ſays, "Accepte therefore, jentill reader, this Tractiſe of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath ſet out theſe figures in pourtrature, will moſt willingly be amended, or better perfected of his own workmanſhip, if admoniſhed." Vertue having quoted this paſſage, owns, that the writing to all theſe plates was ſurely graved by Geminie, and probably ſome parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is ſufficient that we have aſcertained ſo early an engraver in England. Vertue adds, that Geminie publiſhed another ſmall work, with copper cuts, relating to midwifry two years before. I do not know whether he means two years before the firſt or the ſecond of his editions of Veſalius. It is certain that Ames does not ſpecify ſuch a work, though in page 304, he acknowledges that there

there are books printed by Geminie of an earlier date than any he had feen; for Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he publifhed a Prognoftication, &c. relating to the weather, the Phænomena of the Heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to queen Elizabeth.

So congenial an art as engraving, when once difcovered, could not fail to fpread in an age of literature. That accomplifhed prelate, archbifhop Parker, who thought that whatever tended to enlighten and civilize the human mind, was within his province, feems to have been the moft confpicuous patron of the arts in the reign of Elizabeth. I have mentioned before * that he employed in his palace at Lambeth a painter and two or three engravers. Of thefe † the chief was

* Anecdotes of Painting, vol. i. p. 278.

† Another was Richard Lyne, of whom fee an account in Mr. Gough's Brit. Topogr. 2d. edit. vol. i. p. 208.

REMIGIUS

REMIGIUS HOGENBERGH,

Of whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbiſhop's head, which Vertue thought was the firſt portrait engraved in England; and a genealogy of the kings of England. Remigius had a brother, who either was in England or worked for Engliſhmen, his name

FRANCIS HOGENBERGH;

1555 By his hand is extant a print of queen Mary I. dated 1555; if this was executed in her reign it was antecedent to that of Parker: but it might not be done here, or might be performed after her death, and allude only to her æra. Under it is written, Veritas Temporis Filia. In the ſet of Saxton's maps he engraved thoſe of Gaul and Belgium. Of his works abroad Vertue

Vertue had ſeen views in * Bruin's Civitates Orbis Terrarum, printed at Cologn in 1572, in conjunction with Simon Novellani and George Hoefnagle; and others in Abraham Ortelius's Theatrum Orbis Terrarum, in which he was aſſiſted by Ferdinand and Ambroſe Arſen, Antwerpiæ 1570. The map of England in this collection was the work of Humphry Lhuyd of Denbighſhire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had profeſſors † worthy of being

* This expenſive work conſiſts of two very large and thick folios; the firſt containing 178 plans and views of towns, the ſecond 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick: the author ſtyles himſelf both Bruin and Braun. It is a work of uncommon labour, but without method, and ſome of the cities are repeated. In this collection is the curious print of Nonſuch; and in the laſt plate but two of the firſt volume is a view of the lake *Averno*; Ortelius and G. Hoefnagle are ſtanding by the lake, and from ſeeing birds ſwimming on it, hunc locum non eſſe Aornon advertentes.

† Ortelius himſelf commends the Engliſh engravers, and

being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

Dr. WILLIAM CUNYNGHAM,

1559 } A physician of Norwich, was also an author and engraver. In his Cosmographical Glass, a fine copy of which is described by Ames, ‡ are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

and besides those I have specified, he names Antony Jenkenson, who flourished in 1562, and Robert Leeth, a man skillfull in taking the plot of a country. See Ames, p. 540.

‡ Ib. p. 237.

RALPH

RALPH AGGAS

1578 } Was a ſurveyor, and related to Edward Aggas a printer.* Ralph publiſhed what I ſhould have concluded a book, as he called it Celeberrimæ Oxonienſis Academiæ, &c. elegans ſimul & accurata deſcriptio; but Ames who is not very explicit, ſeems to ſpeak of it as a map, ſaying it was three feet by four; and he adds that Cambridge was *done* about the ſame time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned,† and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account:

" A plan and view of London, with the river Thames and adjacent parts, being the moſt ancient proſpect in print. This was reported to have been done in Henry VIII, or king Edward VIth's time; but from ſe-

* Ames, p. 389.

† Anecdotes of Painting, vol, i. p. 267.

veral

veral circumſtances it appears to be done early in the beginning of queen Elizabeth's reign, about 1560; being cut in ſeveral blocks of wood. The prints thereof being now of the greateſt ſcarcity, no copies perhaps preſerved, being put up againſt walls in houſes, therefore in length of time all decayed or loſt. *Civitas Londinum.* Probably this was publiſhed by Ralph Aggas, as he himſelf mentions in that plan of Oxford, done after this was begun. But it muſt be obſerved that this very impreſſion is a ſecond publication, with the date 1618, and that there are ſeveral alterations from the firſt in this; and particularly, inſtead of the arms as queen Elizabeth bore them, thoſe of king James I. (England, France and Scotland) are put in the place of them. And in the firſt have been explanations of the remarkable places in the city and ſuburbs, as may be obſerved in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in ſix ſheets and two half ſheets, I believe the full ex-

tent in length, but I apprehend the notes of explanation were at bottom printed on ſlips of paper to be added." Vertue then ſpecifies buildings or abſence of buildings, which affix this plan to the æra in which he concludes it printed originally; as the water-gate at the palace of Weſtminſter, called the *Queen's-bridge*; Northumberland-houſe wanting, which was not erected in 1560, but was before 1618. Paget-place, ſo called in 1563, &c. Vertue had taken much pains to aſcertain the ancient extent of London, and the ſcite of it's ſeveral larger edifices at various periods. Among his papers I find many traces relating to this matter. Such a ſubject, extended by hiſtoric illuſtrations, would be very amuſing. Les Anecdotes des rues de Paris is a pattern for a work of that kind; but not the laſt edition; for the author, conducted by the clue of his materials into the ancient hiſtories of France and England, grew ſo intereſted in thoſe obſolete quarrels, that he tacked to an antiquarian diſcuſſion a ridiculous invective againſt the Engliſh and

their

their hiſtorians. After authenticating whatever has paſſed of memorable in each ſtreet of Paris, he labours to overturn all that happened at Poictiers and Creſſy. Hiſtorian of gnats, he quarrels with camels.

HUMPHRY COLE,

1572 } A goldſmith, and probably brother of Peter Cole, a painter mentioned by Meres in his Wit's Commonwealth, and in the firſt volume of theſe Anecdotes;* I conclude ſo, as Humphry engraved a map to a folio bible, which he ſet forth in 1572, and a frontiſpiece, with queen Elizabeth, the earl of Leiceſter as Joſhua, and lord Burleigh as David. Humphry Cole, as he ſays himſelf, † was born in the north of England, *and pertayned to the Mint in the Tower* 1572. I ſuppoſe he was one of the engravers that *pertayned* to archbiſhop Parker, for this edition was call-

* P. 270.

† Ames, 255.

ed Matthew Parker's Bible. I hope the flattery to the favorites was the incenſe of the engraver!

JOHN BETTES,

Brother of Thomas Bettes, the painter,* was himſelf both painter and engraver. Meres in the paſſage above quoted is my authority for the firſt; Fox in his Eccleſiaſtical Hiſtory tells us the ſecond, naming John Bettes as the performer of a pedigree and ſome vineats (vignettes) for Hall's Chronicle, and ſpeaking of Bettes in 1576 as then dead. † In the ſame place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres; nor of his Chriſtopher Switzer, ‡ but that he

* See Anecdotes of Painting, vol. i. p. 270.

† Ames, p. 197. in the note.

‡ In the Harleian Library was a ſet of wooden cuts repreſenting the broad ſeals of England from the conqueſt to James I. incluſive, neatly executed. Vertue ſays this was the ſole impreſſion he had ſeen, and believed

he used to execute wooden cuts for books about the time of archbishop Parker.

WILLIAM ROGERS

Is another engraver in Meres's recapitulation of English artists. He engraved a title-page to Linschoten's Voyages to the East Indies; and probably the cuts to Hugh Broughton's Consent of Scriptures, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600.* He also did heads of Q. Eliza-

lieved that they were cut by Chr. Switzer, and that these plates were copied by Hollar for Sandford. Switzer also cut the coins and seals in Speed's History of Great Britain 1614, from the originals in the Cottonian collection. Speed calls him, *the most exquisite and curious hand of that age.* He probably engraved the botanic figures for Lobel's Observations, and the plates for Parkinson's Paradisus Terrestris, 1629. Chr. Switzer's works have been sometimes confounded with his son's, who was of both his names.

* V. Ames, 429.

beth, of the earls of Effex and Cumberland, of Sir John Harrington in the title-plate of his Orlando Furiofo, of John Gerrard furgeon, and a frontifpiece with four fmall heads. One Cure is alfo mentioned by Meres as an excellent Engraver, but I find no other account of him, nor ever met with any of his works. Laurence Johnfon engraved feveral heads in the Turkifh hiftory in folio, 1603.

CHRISTOPHER SAXTON,

1580 } To whom we are obliged for the firft maps of counties, lived at Tingley near Leeds in Yorkfhire, and was fervant to Thomas * Sekeford efq; mafter of Requefts, and mafter of the Court of Wards. By the encouragement and at the expence of this gentleman Saxton undertook and publifhed a compleat fet of maps of the counties of England and Wales, many

* His portrait may be feen in Vertue's print of the Court of Wards.

of

of which he engraved himſelf, and was aſſiſted in others by Remigius Hogenbergh, whom I have mentioned, by Nicholas Reynold, by ſome foreigners, and by Auguſtine Ryther, * who made ſome of the maps of the Spaniſh invaſion, and who kept a ſhop near Leaden-hall, and procured a tranſlation of Petruccio Ubaldini's Diſcourſe, which he dedicated to the lord admiral Howard in 1590. The county-maps, dedicated to the queen, and adorned with the royal arms, and thoſe of the promoter, maſter Sekeford, were publiſhed by Saxton in 1579; the dates on different plates † ſhowing, that the labour of ſix years, that is from 1574 to 1579, both included, had been beſtowed on them. Saxton is commended by Camden and Thoreſby, the latter of whom ‡ calls his map of Yorkſhire *the beſt that ever was made of that county.* This rare map was

* Ames, p. 541, note.

† See the particulars in Ames, P p. 541, 542. He has alſo given at length the patent obtained by Mr. Sekeford.

‡ Ducat. Leod. p. 165, 195.

three feet wide; at one corner was a view of York; at another, of Hull. Auguſtine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE

Of Antwerp, was probably in England, mention being made * of a map of Briſtol by him, and he certainly engraved a large plate of Nonſuch. He was one of the engravers employed by Ortelius. Vertue ſays that Mr. Green ſhowed to the ſociety of Antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then ſeventeen, from drawings by his father George, of beaſts, birds, flowers, inſects, &c. †

* Ames, p. 538.

† One Cock, a Dutchman, graved an oval portrait of the queen of Scots in 1559, and from a genuine picture, but it is not clear that he ever was in England.

THEODORE DE BRIE,

1587 Was, as he informs us on his plates to Boiſſard's Roman Antiquities, a native of Liege and a citizen of Francfort. He engraved the plates for the firſt four volumes of that work, the laſt of which was compleated in 1601 and 1602, after his death, by his ſons Theodore and Iſrael, whom he brought up to his own buſineſs. His own head and Boiſſard's he has prefixed to ſome of the volumes. The firſt Engliſh work that I find with his name was the funeral proceſſion of Sir Philip Sidney, of which I have given an account before, * and which was expreſſedly engraved in London. The next was † a title-page with the arms of the lord-keeper Hatton at large, to Wagenar's Mariner's Mirrour, the ſecond part, publiſhed by Antony Aſhley in 1588. The laſt does great honour to De Brie: He cut the curious

* Anecdotes of Painting, vol. i. p. 282.

† I find this in Vertue's MSS.

plates, defcribing the manners and fafhions of the Virginians in the brief and true report of the Newfoundland of Virginia, publifhed by * Thomas Hariot, fervant of Sir Walter Raleigh, and employed by him in the difcovery. This work was printed at Francfort by J. Wechelius in 1590. The cuts were done at De Brie's own expence from drawings of J. White, who was fent thither for that purpofe. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the fame perfon borrowed the frontifpiece of his folio edition in 1611.† Theodore the father engraved the plates to the Latin Narrative of the Cruelties of the Spaniards in America, publifhed in 1598. About the fame time appeared De Brie's great work, intituled, Defcriptio Indiae Orientalis & Occidentalis, 19 parts, 5 vol. folio. This is done much in the fame manner with

* Hariot was afterwards a dependent of the earl of Northumberland, and one of the fuppofed magi who kept him company in the Tower.

† Ames, p. 563.

Hariot's Account of Virginia. Theodore the younger engraved the heads for Boiſſard's Collection of eminent perſons.

ROBERT ADAMS,

Beſides the plates which I have mentioned in the firſt volume of this work, p. 275, drew and engraved repreſentations of the ſeveral actions while the Spaniſh Armada was on the Britiſh coaſts. Theſe charts were publiſhed by Auguſtine Ryther 1589.

I have now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the laſt years of Elizabeth. Yet ſo unable had he been to amaſs materials ſufficient to be moulded into a hiſtory, that I find only brief notes till we approach to modern times. The ſatisfaction therefore that I cannot give to the antiquary, muſt be a little compenſated by aſſiſting collectors. In default of anecdotes, I ſhall form ſome, however imperfect, liſts of the works per-

formed by the elder maſters. Theſe will be chiefly ſupplied from my own collection and from * Ames's printed catalogue of Engliſh heads, and may be increaſed hereafter by curious perſons, who will be aſſiſted by this ſketch to compile a more extenſive and compleat hiſtory of the art in England.

‡ REGINALD ELSTRACKE,

Whoſe works are more ſcarce than valuable, flouriſhed under Elizabeth and her ſucceſſor, in whoſe reign he probably died. His firſt print according to the date is the portrait of

Sir Philip Sidney, done probably ſoon after his death.

Queen Elizabeth, done after her death.

* As they are fully deſcribed there and may be found alphabetically, I ſhall refer the reader thither for many of thoſe prints of which I give no account, that I may not ſwell this liſt unneceſſarily.

‡ He generally wrote his name, Renold.

The

The Black Prince in an oval, as are moſt of the following.

Richard Whittington, lord mayor, and his cat.

Gervaſe Babington biſhop of Worceſter, æt. ſuæ 59, with four Latin verſes, and this motto, Virtus Dei in infirmitate.

Sir Julius Cæſar, knight, maſter of the rolls.

Henry V. titles in Latin.

Sir Thomas More; over his head, Diſce mori mundo, vivere diſce Deo.

Thomas Sutton founder of the Charter-houſe; done after his death, 1611, which ſhows that Elſtracke was then living.

Edmund lord Sheffield, preſident of the North.

Thomas Howard, earl of Suffolk, lord Treaſurer of England.

Robert earl of Eſſex.

Anne Boleyn.

John Harrington baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whole lengths on one plate.

Padeſha

Padeſha Shaſſallem, the great mogul.

Philip III.

Chriſtian IV.

Sigiſmond Battori.

The archdukes Albert and Iſabella, two plates.

William Knollis viſcount Wallingford.

Cardinal Wolſey.

Henry prince of Wales.

Antonio de Dominis.

Ladiſlaus king of Poland; in Fowler's Troubles of Sweden.

John Oden Barnevelt lord of Barkley.

Title-plate to Baſiliologia.

Another to Milles's Catalogue of Honour.

Time's Storehouſe, 1619.

Edward IV. King of England, with devices, &c. and are to be ſold by Thomas Geele at the Dagger in Lombard-ſtreet. As there is no date to this print, it is uncertain in what year it was done. Vertue in one of his MSS. ſays, that Thomas Hinde, in 1537, was the firſt printſeller in London; in another place he aſſigns that rank

to

to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were moſt probably their predeceſſors.

Toby Matthews archbiſhop of York, eight Latin verſes, R. E. ſculpſ. He. Holland excudit. are to be ſold by George Humble in Pope's-head-alley.

Mary queen of Scots. Jacobi Magnæ Britann. regis mater. She is abundantly dreſſed, and has the crown, ſcepter, globe and arms. Sold by Compton Holland, who is ſometimes the vender of prints; ſometimes takes them off, excudit.* And once at leaſt engraved himſelf. I have a laboured print by him of Robert earl of Eſſex, with his arms, creſt and titles. The print of Mary is much ſuperior to many of the preceding.

* G. Humble was alſo a painter. Among Ames's heads, p. 145, is one of Speed, D. Georgius Humble p. G. Savery ſc.

Henry Holland, who publiſhed the * Heroologia Anglicana was eldeſt ſon of Philemon Holland, and I ſuppoſe brother of this Compton Holland. In 1613 he travelled into the Palatinate with John lord Harrington. Beſides the Heroologia, he publiſhed Monumenta ſepulcralia Eccleſiæ Sti Pauli Lond. quarto; and a volume containing the heads of the kings of England from the conqueſt to the year 1618. Theſe plates, ſays Vertue, are the ſame with thoſe in Martin's Chronicle, except the title-page, and the print of William I.

FRANCIS DELARAM,

Worked at the ſame time with Elſtracke, and in the ſame manner, but better and

* The engraver of thoſe prints has not ſet his name to them. As they are in a more maſterly and free ſtyle than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumſtance I ſhall mention in the article of Criſpin Paſs.

neater;

neater; and seems to have survived him. His plates are,

William Somers, king Heneryes jester (8th.) from Holbein, are to be sold by Thomas Jenner * at the whitbeare in Cornewell.

* Jenner attempted the art himself with no bad success. I have a small print by him of Sir William Wadd [or Waad] lieutenant of the Tower. Sir William was son of Sir Armigel Wadd of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by one Chreicton. Wadd was successively embassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots, inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr earl of Somerset, Sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade [where he built the mansion still standing] in 1623, aged 77. He married Anne daughter of Sir John Hyron. His father Sir Armigel, who lies buried at Hamstead, was the first

well. A whole length. Long tunic, H. K. on his breaſt a chain, and a horn in his hand. Behind him buildings and boys playing. Eight Engliſh verſes.

Henry VIII.

Queen Mary I. in oval frame.

Sir Thomas Greſham, ditto, with gloves in his hand, large purſe to his girdle. Franciſco Delaram ſculpſit. are to be ſold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inſcription. V. Ames, p. 62.

James I.

Henry prince of Wales, ſon of James I. in the robes of the garter, with a truncheon.

James Mountagu, biſhop of Wincheſter, 1617, are to be ſold by P. Stent.

Arthurus Severus O'Toole Noneſuch, aetatis 80, 1618. An old man with a large beard, a ſceptre in his hand with eleven crowns upon it. Eight Engliſh burleſque verſes. Seems to be the effigies of ſome adventurer.

Engliſhman that made diſcoveries in America. See Camden, The Engliſh Worthies, Ant. Wood, and Hiſt. and Antiq. of Eſſex.

Henry

Henry Percy earl of Northumberland; almoſt bald, and with very thick beard. Eight Engliſh verſes, 1619, are to be ſold by G. Humble in Pope's-head-alley.

Another, younger, but with a long beard and hat on.

Small neat half-length of W. Burton of Falde, in an oval, with devices, 1622.

Sir Henry Mountagu, chief juſtice of the King's-bench, with ſix Latin verſes, &c.

Sir William Segar, garter principal king at arms.

John Abbot, biſhop of Saliſbury, with ſix Latin verſes, Abra. Car. compoſ.

John biſhop of Lincoln, with purſe-bearer, mace-bearer, ſix boy-angels playing on muſical inſtruments, and ſix Latin verſes. A very neat and curious print.

Frederick elector Palatine.

Elizabeth, his wife.

Frederick Henry, their eldeſt ſon.

Charles prince of Wales.

John King biſhop of London.

Mathias de Lobel, phyſician.

Sir Horatio Vere; on either ſide a ſoldier

compleatly armed at bottom; trophies, &c. at top.

George Withers, the poet, with eight Engliſh verſes; and this motto,

Nec habeo, nec careo, nec curo, 1622.

Frances Ducheſs of Richmond and Lenox, covered with jewels, a large veil behind. Conſtantia coronat. 1623.

Frontiſpiece to Nero Caeſar, folio, 1624. This is the lateſt date to which I find Delaram's name. The four next were a family of artiſts, and the beſt performers in the laboured finical manner of that age.

CRISPIN PASS,

Of Utrecht, was a man of letters, and not only induſtrious to perfect himſelf in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of ſetting forth Holland's Heroologia, which is expreſsly ſaid to be publiſhed Impenſis Criſpini Paſs, and his not mentioning himſelf as having any

ſhare

ſhare in engraving the plates, makes me conclude that he recommended the beſt ſculptors among the Flemiſh. Indeed the prints have merit in themſelves, beſides being memorials of ſo many remarkable perſonages. Criſpin frequented and ſtudied the beſt maſters, and was ſent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, ſays Vertue, later than 1635, yet he certainly lived ſome years longer, as in 1643, being then probably very old, he publiſhed his book at Amſterdam, Della Luce del dipingere & diſegnare, in Italian, French, high and low Dutch, folio. In the preface he relates theſe circumſtances of his life, " Des ma jeune age je me ſuis adonnè à pluſieurs & divers exerciſes; mais je me ſuis particulierement attachè à eſtudier avec les plus fameux maiſtres, le ſieur Freminent, peintre de ſa majeſtè tres Chretienne, le renommè peintre & *architecte* ſieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelſon, peintre et architecte de Utrecht—mais plus

particulierement le tres noble ſeigneur Van-der Burg, avec lequel je viſitay l'academie, ou etoient les plus celebres hommes du ſiecle. L'illuſtre prince Maurice de heu-reuſe memoire m'envoya à Paris pour en-ſeigner le deſeign à l'academie du ſieur Pluvinel, premier ecuyer du roy." He begins with a little geometry, gives direc-tions for the proportions of the human body, for figures in perſpective, for draw-ing in the academy by lamp-light, deſcribes the uſe of the manekin or layman for diſ-poſing draperies, and goes through the pro-portions of horſes, lions, bears, leopards, elephants, ſheep, cats, and other quadru-peds, birds and fiſhes. His human figures are taken chiefly from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc, and moſt of the animals from Roland Savery. The firſt diviſion contains thirty plates, the ſecond, ſeven, and the third, eleven of perſpective. Among theſe are three cuts by his ſon, Wil-liam, cum privileg. du roy tres Chretien. Bleau publiſhed a ſecond edition of this work,

and

and to ſwell the volume, added a great number of old plates, that belonged to other books. Some of the plates have theſe deſignations; Robert de Vorſt inv. R. de Vorſt incidit. R. Vandervorſt. Except the liſt of his works, I have nothing more to add to Criſpin's article, but that Peacham, in his Compleat Gentleman, ſtyles him, "My moſt honeſt loving friend."

His next work is indeed very beautiful, being a large ſet of plates for a folio, intituled, Inſtruction du Roy en l'Exerciſe de monter a Cheval, par Meſſire Antoine de Pluvinel, the perſon mentioned in the preface to his drawing-book. The work, which is in dialogues, and fooliſh enough, is in French and Dutch, adorned with many cuts admirably deſigned and executed. The young king Lewis XIII. Pluvinel, the duc de Bellegarde, grand ecuyer, and others of the court, appear in almoſt every print; and towards the concluſion are ſome plates exhibiting tilts at the barriers; in which are given portraits of all the great perſons of the court at that time, delivered, though very

 ſmall,

ſmall, with great exactitude. This valuable book is little known, though not very ſcarce.

Queen Elizabeth, a moſt ſumptuous whole length, with crown, ſceptre, globe, farthingale, royal arms, bible and ſword on a table, carpet and curtain, and twelve Latin verſes. Iſaac Olivier effigiebat, Criſpin vande Paſſe incidebat, procurante Joanne Waldnelto. This laſt circumſtance, and the paucity of Engliſh heads engraved by Criſpin, make me doubt whether he ever was in England himſelf: Perhaps drawings were ſent to him, as they have been of late to Houbraken for the illuſtrious heads.

A head of the ſame queen, oval. Among her titles is that of Virginia.

James I. in hat and ruff, oval within a ſquare frame; lion and grifon ſupporting it. Six Latin lines. Criſpin de Paſs excudit Coloniæ. Joannes Meyſſens excudit Antwerpiæ. As Paſs executed this abroad, it is not extraordinary that he ſhould have continued queen Elizabeth's grifon, not knowing that James on his acceſſion had aſſumed the Scottiſh ſupporter. This print

is

is well done, though inferior to the preceding whole length.

Anne of Denmark, a curious print; ſhe is drawn in her hair, young, and with a very broad ſquare ſprigged ruff. Six Latin verſes. Criſpin de Paſs f. & excudit Coloniæ.

Henry prince of Wales.

Charles prince of Wales, in an oval like the two laſt. Four Latin verſes.

Ludoica Juliana Comes Naſſoviæ, &c. in a round.

Sir Philip Sidney.

The earl of Eſſex on horſeback.

Thomas Percius, nobilis Anglus, conſpirationis A. MDCV. initæ princeps. C. van de Paſs exc. See a deſcription of this rare print in Ames, p. 134. There is alſo a print in quarto of the ſeven conſpirators.

A collection of 200 emblems for George Wither.

A ſet of cuts for Ovid's Metamorphoſes, the title of which is, Pub. Ovidii Naſonis xv. Metamorphoſeon librorum figuræ elegantiſſimæ à Criſpino Paſſæo laminis æneis inciſæ, 1607.

Four

Four large and handſome prints of Dives and Lazarus. The firſt only is executed by the father; the reſt are by a younger ſon, called Criſpin likewiſe, as is the following,

Frederic elector Palatine, young, oval, ſize of a large octavo, with martial trophies. Criſpin Paſſæus jun. figu. & ſculpſ. The other children of Criſpin Paſs were

WILLIAM PASS,

Who engraved a very rare print, which the earl of Oxford bought with the collection of Sir Simonds Dewes, and of which Vertue gives this account: It was a printed ſheet, containing the family of James I. and intituled, Triumphus Jacobi regis auguſtæque ipſius prolis. The king ſitting on his throne with his regalia; on his right the queen and prince Henry leaning on ſkulls, to intimate they were dead; on his left prince Charles with his hand on a book, that laid on a table; an angel above holding two crowns. Near prince Charles ſtand the king and

queen of Bohemia, and before them their ſeven children. At the bottom of the ſheet ſeveral Latin and Engliſh verſes. W. G. ſcripſit. Will. Paſs ſculpſit. illuſtris. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joan. Bill.*

In another place Vertue deſcribes a ſimilar print, but does not ſay where he ſaw it. The latter is intituled, The progenie of the renowned prince James king of Great Britaine, France and Ireland. The verſes in both languages are different from thoſe in the preceding; to the latter it is ſaid, hæc compoſuit Johannes Webſter; and the engraver is George † Mountain. To be ſold

* This beautiful and curious print (probably the very proof that was lord Oxford's) is now in my poſſeſſion: I bought it at the ſale of Sir Charles Cotterel's library in 1764, in the London edition of Thuanus, which is alſo adorned by general Dormer and Sir Clement Cotterel, with ſeveral other fine and ſcarce prints, particularly one of Henry IV. Marie de' Medici; their children and nurſes; and the print of the three Colignis, which I have mentioned in the life of Iſaac Oliver.

† I find but one other print with his name, and that a poor one; it is of Francis White, dean of Carliſle.

at

at the Globe over the Exchange, I ſuppoſe that plate was copied from that of Paſs*.

Another print recorded by Vertue contains in a half ſheet the king and queen of Bohemia, and four of their children. Will. Paſs fecit ad vivum figurator 1621. About twenty Engliſh verſes in two columns at bottom.

I have a very valuable print of the Palatine family on a large ſheet, broadways, but without any name of engraver. By the manner I ſhould take it for Sadeler. The king of Bohemia, aged, fat, and melancholy, is ſitting with Elizabeth under ſome trees. One of their ſons, in appearance between twenty and thirty, ſtands by the queen. On the other ſide are three young children, the leaſt playing with a rabbit. Two greyhounds, a pigeon, a toad, and ſeveral animals are diſpoſed about the landſcape, which is rich, and graved with much freedom. The inſcription is in French.

Of William Paſs I find theſe other works;

* This print, exceedingly inferior to the former, is now in the collection of Sir William Muſgrave, who bought it, with many other ſcarce portraits, from Thoreſby's Muſeum in 1764.

Robert earl of Leicester, head in oval, good, two Latin verses $\frac{P}{W}$ fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield, on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum à Guilh. Passeo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her * weeds with the duke's picture at her † breast at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader

* Mr. Masters, author of the History of C. C. C. Cambridge, has another of these.

† This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the lord Digby's; of which Elizabeth countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

would

would find it well worth his while to turn to it.

Sir John Haywood, L. L. D. died 1627, with emblems. W. Paſs, f.

Robert earl of Eſſex on horſeback.

George duke of Buckingham, ditto.

Chriſtian IV. king of Denmark, and Frederick duke of Holſtein, both ſtanding in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and ſitting with a ſword in his right hand, on which, Fidei Defenſor, a death's head on his left on his knee; before him prince Henry with his left hand on a ſkull on a table. W. Paſſæus f. & ſc. anno domini 1621.

Another with the ſame date, but the king's left hand is on the globe, not on a ſkull; and inſtead of prince Henry, there is prince Charles. This fine print is in my poſſeſſion.

Sir Henry Rich, captain of the guards, oval frame. W. Paſs, ſc.

MAG-

MAGDALEN PASS,

I find little of her work but a very ſcarce little head in my own collection, repreſenting the lady Katherine, at that time marchioneſs, afterwards ducheſs, of Buckingham, with a feather fan. It is ſlightly finiſhed, but very free. Salmacis and Hermaphroditus, 1623; Cephalus and Procris; and Latona changing the Lycian peaſants into frogs, both after Elſheimer.

SIMON PASS

Engraved counters of the Engliſh royal family, as I have already mentioned in the life of Hilliard. Vertue ſays, he ſtaid here about ten years, and then paſſed into the ſervice of the king of Denmark, his earlieſt works in England being dated 1613. Mr. Evelyn in his Sculptura, p. 88, adds, that Liberum Belgium by Simon de Paſs, dedicated

cated to prince Maurice of Naſſau, is a very rare cut. Other prints by him are,

James I. crowned, ſitting in a chair; prefixed to his works.

Ditto, with a hat.

Queen Anne, 1617.

Ditto, on horſeback, with a view of Windſor-caſtle behind.

Prince Henry with a lance, whole length.

Philip III. king of Spain.

Maria of Auſtria, his daughter, the intended bride of Charles I.

Another of her, as ſiſter of Philip IV. much neater. Four Latin verſes. Sim. Paſs, ſc. Criſpin de Paſs (I ſuppoſe the younger brother) exc. 1622.

George Villiers, earl of Buckingham, 1617.

Another of him when marquis, 1620, to the knees, ſtanding by a column in a chamber. Angels and feſtoons of fruit.

Charles I. young (when prince) in the robes of the garter.

Henry earl of Northampton. I never ſaw this print.

Francis

Francis Manners earl of Rutland.

Sir Walter Raleigh, in an oval, arms and devices. Sim. Paſs ſculpſ. Comp. Holland exc.

Archbiſhop Abbot, ditto, with a view of Lambeth. Paſs and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas earl of Arundel (the great collector) oval, arms. Michael Janſs. Mirevelt pinx. and Sim. Paſſæus ſculpſ. L. Compt. Holl. excu.

William earl of Pembroke, do. white ſtaff, arms. Pa V. Somer pinx, 1617. To be ſold by Jo. Sudbury and G. Humble. And Philip earl of Montgomery, do.

Richard earl of Dorſet, do. ſold in Pope's-head-alley.

Frances Howard counteſs of Somerſet, a curious print of a curious perſon. It is a * ſmall oval, the hair very round and curled, like a wig, ruff. S. Pa. ſculp.

* Ames, p. 162, mentions another very like this, but with ſome few variations.

Lon. Comp. Holl. exc. I have a print likewiſe of her huſband, by the ſame, and a miniature of him in his latter age by Hoſkins. In both, his face is a ſharp oval, and his hair fair. Proofs that the print given of him among the illuſtrious heads, which is a very robuſt black man, is not genuine.

William Knollis viſcount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Paſs, I believe by Simon.

James Hay baron of Saley, afterwards earl of Carliſle; graved by Paſs, and ſold by Sudbury and Humble.

John King biſhop of London, oval, twelve Latin verſes. Nicolà Lockey pinx. fieri curavit, and Simon Paſſæus ſculpſit.

Lancelot Andrews biſhop of Ely, 1618. Qu. by which Paſs?

I have a ſmall neat head in an oval of Chriſtina Popping, in a Flemiſh dreſs, dedicated to her in a Latin inſcription, and with a French motto, and a verſe from Ovid, executed in 1615. By this one ſhould conclude he was not yet arrived.

Sir

Sir Edward Coke, with ſix Latin verſes.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc.

Another, ſmaller.

William Butler, phyſician, good.

* Count Gondomar; dedicated to him, and ſtrongly touched. Theſe five laſt are ovals.

Another larger, with arms, Cupids, trophies, &c. very fine. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inſcribed by John Bill to his wife Anne, p. 23.

Lucy Harrington counteſs of Bedford, the patroneſs of Donne and other wits of that age, p. 28.

Edward VI. p. 63. and James I. p. 89. Two more of the latter.

Queen Elizabeth, whole-length.

Lord Chancellor Egerton.

Ant. Pluvinel Eques, 1623.

James Montagu biſhop of Wincheſter.

* There is another in folio 1622.

John Arnd, a German divine.

Matoaca, alias Rebecca, filia potentiſs. princ. Powkatavi imp. Virginiæ, æt. 21, 1616.

A woman's head, 1616.

Sir Henry Hobart.

Sir Edward Cecil, afterwards lord Wimbledon.

Digby earl of Briſtol.

Large head of Chriſtian IV.

Captain John Smith, 1617.

Title to lord Bacon's works.

Andreas Rivetus.

Antonius Walæus.

Robert Sidney viſcount Liſle, afterwards earl of Leiceſter, p. 103.

Charles earl of Nottingham, lord high admiral, p. 122.

Aaron Rathborne, p. 142.

Sir Thomas Smith, embaſſador to Ruſſia, p. 155.

Mary Sidney counteſs of Pembroke, ſiſter of Sir Philip Sidney, for whom he wrote the Arcadia, p. 161. She was old when this print was done.

Henry

Henry Wriothesly earl of Southampton; the friend of lord Essex, p. 177.

Edward Somerset earl of Worcester, p. 181.

William Burton, physician, 1620.

In the French king's library at Paris is a large collection of the works of Crispin Pass and his family in two or three large volumes. One Emanuel Passe is mentioned in this work (vol. ii. p. 10.) as included in a licence to Cornelius Jansen to go abroad.

JOHN PAYNE,

Was scholar of Simon Pass, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession; but he was idle, and though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called Good-friday, containing meditations

on that day, and printed in 1648, to which are annexed ſome poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceaſed. Mr. Evelyn * mentions him with applauſe; "Yet had we a Payne for his ſhip, ſome heads to the life, eſpecially that of Dr. Alabaſter, † Sir Benjamin Rudyard, and ſeveral other things." The ſhip was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined, three feet long, two feet two inches high. The head of Dr. Alabaſter I have, and it truly deſerves encomium, being executed with great force, and in a more manly ſtyle than the works of his maſter. It was taken from a painting by Cornelius Janſen. He did beſides a ſtorm, ſome plates for books, and theſe heads;

Hugh Broughton, oval, 1620, with ſix Latin verſes; very inferior to the preceding.

Alderman Leate, oval, with verſes.

* Sculptura, p. 98.

† This is one of his beſt.

Roger

Roger Bolton, ditto, with four Latin verſes, 1632.

Sir Edward Coke, chief juſtice, 1629.

Mr. Hobſon, the Carrier, with eight Engliſh verſes.

Chriſtian duke of Brunſwick, &c. trophies; four Engliſh verſes.

Robert Devereux (2d) earl of Eſſex; hat and feather; J. P. neat little ſquare print.

Henry Vere Earl of Oxford, ſtill better. It is a ſquare in the middle of a larger print by W. Paſs, in which, at top, bottom and ſides, are ſoldiers exerciſing, or holding banners with mottoes.

Carolus Ludovicus Princeps elector; a mere head, without even the neck.

Algernon Percy earl of Northumberland, in the ſame manner.

Elizabeth counteſs of Huntingdon.

Dr. Smith, of St. Clements Danes, M. D.

Henry VII. Henry VIII. count Mansfeld; biſhop Hall; biſhop Lake; biſhop Andrews; Sir James Ley, chief juſtice; George Withers, the poet; Richard Sibbs; Ferdinand of Auſtria; Shakeſpear; John Preſton; Mr. Arthur Hilderſham; William Whitaker; Fran-

cis Hawkins, a boy; and theſe particular title-pages: to the Guide to Godlineſs; to the works of John Boys; to Chriſtian Warfare; to God's Revenge againſt Murder; and to La Muſe Chreſtienne, du Sieur Adrian de Rocquigny, 1634.

JOANNES BARRA,

Of what country I know not, appears to have engraved theſe pieces,

Lodowick duke of Richmond and Lenox, 1624.

A title-plate, 1624.

Another, 1632.

A man's head, ſomething like a buſt, oval ornament; two figures repreſenting painting and litterature, 1622.

There were many other engravers in the reign of James I. with whoſe private ſtory we are ſo little acquainted, that it is impoſſible to aſcertain their ſeveral ages and prece-

precedence. I ſhall give them promiſcuouſly as they occur.

JOHN NORDEN.

1603 In Mr. Bagford's collection was a view of London publiſhed by Norden in 1603,* at bottom a repreſentation of the lord-mayor's ſhew, with variety of habits. In the ſame perſon's poſſeſſion Vertue ſaw another plan of London by T. Porter, in which he obſerved theſe particulars: at the upper end of the Hay-market was a ſquare building called Peccadilla-hall; at the end of Coventry-ſtreet, a gaming-houſe, afterwards the manſion and garden of the lord keeper Coventry; and where Gerard-ſtreet is, was an artillery ground or military garden made by prince Henry. Norden ſeems to have been only a topographical engraver; he is known by his Speculum Britanniæ, or Hiſtorical and Chorographical

* In that year 1603 one Laurence Johnſon graved ſeveral heads for the Turkiſh Hiſtory.

Deſcription

Deſcription of Middleſex and Hartfordſhire, with a neat frontiſpiece and maps. Antony Wood conjectures with great probability that he is the ſame perſon with the author of ſeveral tracts which he enumerates, and thinks he was born in Wiltſhire, and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of maſter of arts in 1573, that he lived at Hendon near Acton in Middleſex, was patronized by, or ſervant to lord Burleigh and his ſon Robert earl of Saliſbury, and that he was a ſurveyor of the king's lands in 1614. Vertue ſubjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions alſo a large title-plate for the Engliſh Bible, inſcribed C. Boel fecit in Richmont, 1611. In Rymer's Fædera, vol. xvii. is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a ſurvey for a true and perfect deſcription of the citie of London and Weſtminſter, in a map; and alſo ſeveral other cities.

WILLIAM

WILLIAM HOLE or HOLLE

1613 } Engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian maſter to Anne of Denmark. See Ames, p. 68. And thoſe of George Withers, Michael Drayton, Tom Coryat, John Hayward, and a very neat whole length of prince Henry, for Drayton's Polyolbion. He alſo publiſhed a copy-book, called The Pen's Excellencie by Martin Billingſley. The ſecond edition with the picture of the latter has 28 plates, 1618.

JODOCUS HONDIUS,

Of whom I have given ſome account in the third volume, under the article of his grandſon Abraham, was ſon of Oliver De Hondt, an ingenious artiſt of Ghent, where probably Jodocus was born in 1563, and where he ſtudied the mathematics, and the

Latin

Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercifed various arts, as making mathematical inftruments, types for printing, and engraving charts and maps. Among thefe were Sir Francis Drake's voyages, the Holy-land, the Roman Empire and divers others. His Celeftial and Terreftrial globes, the largeft that had then been publifhed, were much commended. Several of Speed's* maps were executed by his hand; and he had great fhare in the † Atlas Major of ‡ Gerard Mercator, which was finifhed by his fon Henry, and publifhed at Amfterdam in 1636. A tranflation of it by Henry Hexam quarter-mafter to Col. Goring was dedicated to Charles I. Befides thefe and fome things which I have mentioned in the life of his Grandfon, Jodocus engraved a fmall print of Thomas Cavendifh, the famous failor, another of queen Elizabeth, a

* Others were done by Abraham Goos.

† There is a print of Jodocus prefixed to it.

‡ Mercator afterwards publifhed a curious map of the Britifh ifles.

large

large ſheet print of Sir Francis Drake, another ſmaller, and a head of Henry IV. of France. He married in London in 1586, and had ſeveral children; but removing to Amſterdam, he died there in 1611, being then but 48 years of age. His ſon

HENRY HONDIUS

Finiſhed many works begun by his father, and in 1641 engraved a print of William prince of Orange from a painting by Alexander Cooper; a large head of queen Elizabeth, done at the Hague 1632; James I. æt. 42, 1608, (very poor) and in a ſet of heads publiſhed in 1608, thoſe of Sir Richard Spenſer and Sir Ralph Winwood.

A. BLOOM,

A name to a print of James I. which is inſcribed in Italian, Giacomo Re della Gran Bretagna. The ſame perſon, I ſuppoſe, is meaned

meaned by his initials A. B. which I find to ſome prints of that age.

THOMAS COCKSON

Is unknown to us but by his works here following,

Mathias I. emperor.

Demetrius emperor of Ruſſia.

Mary de' Medici.

Lewis XIII.

Concini marquis d'Ancre, 1617.

Francis White dean of Carliſle, 1624.

Theſe ſix are in folio.

Henry Bourbon prince of Condé.

Princeſs Elizabeth.

Samuel Daniel, 1609.

T. Coryat.

The Revels of Chriſtiandom.

King James I. ſitting in parliament.

King Charles I. in like manner. Each on a whole ſheet.

Charles earl of Nottingham on horſeback. Sea and ſhips.

Cockſon generally uſed this mark ꞇ.

PETER

PETER STENT

Was, I believe, an engraver, certainly a print-feller. On a portrait of the king of Bohemia is faid, Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of Sir James Campbell lord-mayor in 1629, but to one of Andrew Willet with fix Latin verfes, are the letters P. S. who probably cut the plate, as no other artift is mentioned. Stent certainly lived fo late as 1662, for in that year, as he had done in 1650, he publifhed a lift of the prints that he vended, which lift was re-printed by Overton (who bought his ftock) in 1672. In the firft catalogue were mentioned plates of London, St. James's, Non-fuch, Whitehall, Wanfted, Oatlands, Hampton-court, Theobalds, Weftminfter, Windfor, Greenwich, Eltham, Richmond, Wood-ftock, Bafinghoufe; battle of Nafeby, two fheets, with general Ludlow on horfeback; two more of the battle of Dunbar; all now

extremely ſcarce, and the more valuable as many of the edifices themſelves no longer exiſt. Nonſuch, that object of curioſity, is commonly known only by the imperfect and confuſed ſketch in one of Speed's maps, but there is a large and fine print of it, by G. Hoefnagle, in the firſt volume of Braun's Civitates Orbis Terrarum. Of* Old Richmond and Greenwich I have drawings; and of the former is a ſmall view by Hollar. In Overton's liſt is mentioned a map of the Royal-exchange by Thomas Cartwright, the builder.

* At the lord viſcount Fitzwilliams's on Richmond-green, are two very large pictures, which came out of the old neighbouring palace: they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landſcape in both is good, and touched in the ſtyle of Rubens; the figures are indifferent, the horſes bad. In the view to the green is a ſtag-hunting: in the other morrice-dancers, and a fool collecting money from the ſpectators. By the dreſſes they appear to have been painted about the latter end of James I. or beginning of Charles, for ſome of the ruffs are horizontal, ſome falling on the breaſt, which latter faſhion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry.

WILLIAM

WILLIAM DOLLE,

A name that occurs to a * neat little print of Sir Henry Wootton, with the word philoſophemur; and to thoſe of Mar. Francke maſter of Pembroke-hall, Cambridge; of John Coſin biſhop of Durham; of Samuel Boteley; of the duke of Buckingham; of Sanderſon biſhop of Lincoln; of Milton, Hooker, and the earl of Eſſex.

DEODATE,

A name to a print of Sir Theodore Mayeme. An Italian called Deodate, was phyſician to prince Henry, and probably this engraver.

* There is another ſimilar by Lombart, prefixed to the firſt edition of Sir Henry's Remains.

R. MEIGHAM,

1628 } Certainly worked in the year 1628, as he then publiſhed a head of John Clavel, and lived in St. Dunſtan's church-yard. Ames 46.*

THOMAS CECILL,

1631 } Commended by Mr. Evelyn, did a print of Sir John Burgh who was killed at the iſle of Rhee, of John Weaver,† which is dated 1631, of Walter Curle biſhop of Wincheſter, a ſmall whole length of Archee, the king's jeſter, an oval head of John Talbot earl of Shrewſbury, queen Elizabeth on horſeback; Guſtavus Adolphus;‡

* I am told, ſince the former edition, that Meighan was not an engraver, but a bookſeller and editor; that he publiſhed an edition of Shakeſpeare's Merry Wives of Windſor in 1630, and that his name often occurs on the records of the Stationers Company.

† It is prefixed to his Funeral Monuments: the frontiſpiece is by the ſame hand.

‡ In Scudery's Curia Politiæ.

Edw.

Edw. Reynolds * biſhop of Norwich; Sir W. Cecil; Thomas Kidderminſter of Langley, 1628; and the frontiſpiece to lord Bacon's Sylva Sylvarum.

ROBERT VAUGHAN,

His works, though not numerous nor good, are more common than thoſe of the ten preceding. Such are,

James I.

Laucelot Andrews biſhop of Wincheſter.

Sir John Wynn of Gwedur in Carnarvonſhire, knight and baronet, obiit 1626. æt. 73, a very large head, coarſely done.

George Clifford earl of Cumberland, in an oval.

John Fiſher biſhop of Rocheſter.

Sir Francis Drake, with four Engliſh verſes.

* This head of biſhop Reynolds was probably engraven while he was only rector of Braunton in Northamptonſhire, of which he was poſſeſſed in 1631; ſee the title to his Treatiſe of the Paſſions. He was not conſecrated biſhop till 1660, and none of Cecill's works bear date after the reign of Charles I.

Mr. Arthur Hildeſham, preacher at Aſhby de la Zouch.

Sir Walter Raleigh.

Judge Lyttleton kneeling before a deſk.

Thomas Wilsford, æt. 40. with a line from Boetius, and four Engliſh verſes.

He engraved a monument in Dugdale's Warwickſhire, and ſome of the maps; the cuts in Norton's Ordinal, and finiſhed thoſe for Aſhmole's Theatrum Chemicum in 1651, at the latter's houſe in Black-friars. Vertue ſays, from Aſhmole's MSS. that during the Interregnum Vaughan engraved a print of Charles II. to which he added ſo offenſive an inſcription, that an accuſation was preferred againſt him for it after the reſtoration. I have a very curious little book, intituled, "The true Effigies of our moſt Illuſtrious Sovereign Lord King Charles, Queen Mary, with the reſt of the Royal Progenie; alſo a Compendium or Abſtract of their moſt famous Genealogies and Pedigrees, expreſſed in proſe and verſe, with the times and places of their births, 1641." It contains heads

of the king, queen and prince Charles, and whole lengths of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan.* The duke of York is playing at tennis.

Edward Terry, rector of Greenford, Middlefex. This is the lateft I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux earl of Effex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the prefs for R. it might be a brother. There is another of this lord by J. Hulett, † of whom I find no other work, ‡ except a print of Sir T. Fairfax.

Vaughan

* He alfo engraved Becket's fhrine, from a MS. in the Cotton library; v. Gough's Topogr. 2d. edit. vol. i. p. 455.

† Another engraver of this name, who executed the cuts for Fielding's Jofeph Andrews, died in Red-lion-ftreet Clerkenwell, in January 1771.

‡ I am informed that the heads of lord Effex and Fairfax were done for Peck's Life of Cromwell; and that Hulett executed many plates for Coetlogon's Dic-

 tionary

Vaughan engraved ſome, if not all the heads in Bentivoglio's Wars of Flanders, Engliſhed by the earl of Monmouth.

WILLIAM MARSHAL,*

1634 A more voluminous workman, who by the perſons he repreſented I ſhould conclude practiſed early in the reign of James. In the year 1634 and ſix or ſeven years afterwards he was employed by Moſeley the bookſeller to grave heads for books of poetry, and from † their great ſimiliarily in drawing and ornaments Vertue ſuppoſed that he drew from the life, though

tionary of Arts and Sciences, and for the Life of queen Anne, both publiſhed in weekly numbers, by Robert Walker. The plates for the latter were copied from Duboſc.

* He might be brother of Alexander Marſhal the painter, whom I have mentioned in a former volume. Another William Marſhal was a printſeller in the year 1690.

† He inſtances in the prints of Stapleton, Milton and Hodges. The laſt I find no where elſe.

he

he has not expreſſed ad vivum, as was the cuſtom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handſome, and Marſhal but a coarſe engraver, ſeems to have been diſcontented by ſome Greek lines, that are added to the bottom of the plate, which was prefixed to his Juvenile Poems. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with ad vivum delineavit et ſculpſit, and this Vertue held for the moſt authentic likeneſs of that great poet, and thought Marſhal's and Faithorne's bore as much reſemblance as could be expected between features of 21 and 62. Marſhal had the felicity too of engraving Shakeſpear for an edition of his poems in duodecimo 1640, repreſenting him with a ſquare ſtiff band and a laurel in his hand. This is very hard, but not ſo bad as three others I have by his hand, of biſhop Ridley, of Doctor Whitacre, and of Robert Dudley earl of Leiceſter. There is beſides

a larger oval of Dr. T. Taylor. But the beſt of his works that I have ſeen, and that too probably one of his earlieſt, before employed in the drudgery of bookſellers, is the head of a young author, without * a name, æt. 18, anno 1591, but with arms, a Spaniſh motto, and ſome verſes by Iſaak Walton. This is much laboured. Ames has recorded about twenty more, of lord Bacon, lord Burleigh, Charles I. doctor Colet, R. Carpenter, earl of Eſſex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon † Holland, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Joſiah Shute, and archbiſhop Uſher. ‡ Marſhal alſo engraved, but very poorly,

* It is Dr. Donne, equipped for the expedition to Cales; and is prefixed to an early edition of his poems.

† This is at the bottom of his frontiſpiece to his tranſlation of Xenophon's Cyropædia.

‡ I have four more, Robert Herrick, Daniel Featley, Will. Hodſon, and Sir T. Fairfax on horſeback. Edw. Bowers pinx.

the

the frontiſpiece to Tailor's Liberty of Prophecying; and Fairfax on horſeback, for a title-page to Spragg's England's Recovery, folio.

G. GLOVER

1637 } Was cotemporary with Marſhal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriff, Sir Edward Dering, John Lilburn, John Pym, Henry Burton, and Nat. Witt, all ſpecified by Ames. And a ſmall whole length of Sir Thomas Urqhart,* Joannes Amos Comenius, Mrs. Mary Griffith, and ſome others whom he hath omitted. Sir Edward Dering's is finely finiſhed.

HENRY PEACHAM

Author of the Compleat Gentleman, was certainly a judge of thoſe arts which are the ſubjects of theſe volumes; and having con-

* He made the firſt Engliſh tranſlation of Rabelais.

tributed

tributed to their illuſtration, deſerves a larger article in ſuch a work than I am able to give of him.* Sanderſon, an intelligent writer on the ſame topics, is equally unknown to us; his Graphice, though in tortured phraſe, contains both ſenſe and inſtruction. The writers of that age, though now neglected for their uncouth ſtyle, their witticiſms, and want of ſhining abilities, are worth being conſulted for many anecdotes and pictures of manners, which are to be found no where elſe. What variety of circumſtances are preſerved by Loyd, Winſtanley, and ſuch obſolete biographers! Fuller, amidſt his antiquated wit, yet wit it was, is full of curious, though perhaps minute information. His

* He was of Trinity College, Cambridge, where he took the degree of Maſter of Arts, and was tutor to the earl of Arundel's children, whom he attended into the Low Countries. Beſides the Compleat Gentleman, he wrote a little tract with ſome humour, called the Worth of a Penny; and divers other works, as is ſaid, in an advertiſement at the end of the ſecond edition of the laſt mentioned piece.

fucceffor, Anthony Wood, who had no more notion of elegance than a fcalping Indian, nor half fo much dexterity in hacking his enemies, is inexhauftibly ufeful. Peacham finds his place here by a good print that he engraved after Holbein of Sir Thomas Cromwell, knight, afterwards earl of Effex.

ROBERT DE VOERST

1635 Was an eminent mafter, competitor of Vofterman, and known by fome prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his lateft works in this country are dated 1635. Vanderdort, who mentions him three or four times in king Charles's catalogue, * exprefsly calls him the king's engraver, for whom he did two plates, one of his majefty's fifter, the other of the emperor Otho, which Vandyck painted to fupply the

* P. 71, 74.

lofs

loſs of one of Titian's Cæſars. Voerſt made a preſent too to the king of a drawing on vellom with the pen, our lady hugging Chriſt, and St. John. Mr. Evelyn mentioning Voerſt, ſays,* "He has likewiſe graven a number of heads after Vandyck; I ſhall only mention (thoſe of) the learned Sir Kenelm Digby, Inigo Jones, and thoſe two incomparable figures † of king Charles and his royal conſort." He executed another of the queen alone, and the following;

Robert earl of Lindſey, from Mirevelt.

James Stewart duke of Lenox, a middle-ſized oval, with ſhort round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert, earl of Montgomery (afterwards of Pembroke) larger oval. Mitens pinx. Another, ſquare, after Vandyck, very freely done.

Abraham Aurelius, ſmall ſquare half-length.

* Sculptura, p. 76.

† Vertue engraved the ſame picture again.

Sir

Sir George Carew earl of Totneſs, large oval, with military trophies, four Latin verſes. A good print.

Elizabeth queen of Bohemia, æt. 35, anno 1631. Londini. G. a Hondhurſt p.

Erneſt count Mansfeld.

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

Edward lord Littleton.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobſon.

Edward Sackville earl of Dorſet.

Philip earl of Pembroke.

Simon Vouet.

William earl of Denbigh.

Henry Vere earl of Oxford, with a truncheon; young.

George Clifford earl of Cumberland, with a truncheon.

Small head of Goris, graved on ſilver.

Robertus Van Voerſt, calcographus, Londini. A. Van dyck p. his own portrait.

He

He alſo, as I have ſaid, cut ſome plates of animals for Criſpin Paſs's drawing-book: but his works, ſays Vertue, are not numerous. His head is in the collection of Vandyck's painters.

LUKE VOSTERMAN

Was, I think, ſuperior to his rival Voerſt, at leaſt his prints are more highly finiſhed. Vertue ſays, he ſtaid here about five or ſix years, but in different places has mentioned works that take in the ſpace of eight years. He was employed by the king and the earl of Arundel,* and his and Voerſt's plates ſeem to be the firſt that were done here from hiſtoric ſubjects. Voſterman, from the king's collection, engraved Raphael's St. George, Chriſt praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his daughters by the

* He worked for the earl in 1631.

ſame.

ſame. For the earl of Arundel, as early as 1623, he made ſome drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of prince Henry. And for the ſame lord he performed a good print from Vandyck's fine picture of the earl * and his counteſs Alathea Talbot, ſitting together, the earl pointing to a globe. To the ſame lady Voſterman dedicated a large print on ſix ſheets, from Rubens's battle of the Amazons. And he drew the old counteſs Anne Dacre, the earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are,

Charles I. with ruff, ribband, and ſlaſhed habit; large octavo, good.

Vandyck looking over his ſhoulder, and holding up his cloak, chain about his neck.

Thomas duke of Norfolk, with the ſtaves of lord treaſurer and earl marſhal, from Holbein. A very fine print.

Sir Thomas More, from ditto, unlike all

* There is another of the earl alone.

other pictures of Sir Thomas. This has a flatter face, and a very ſmall bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Eraſmus, after the ſame painter.

Holbein himſelf, with the pencil in his left hand, I ſuppoſe copied from another print.

Aloyſius Contarini, embaſſador from Venice to James I. 1628.

The old, old, very old man, Thomas Parr.

Claudius Maugis, 1630.

William earl of Pembroke.

William Cavendiſh, marquis of Newcaſtle.

Abraham Aurelius, Lond. æt. 43, 1618.

Charles duke of Bourbon.

St. George, 1627.

St. Helena.

What heads he engraved from Vandyck, I ſuppoſe were executed after he left England. In that period too probably was done a ſmall oval head of Jean Conte de Tilly, with

with four emblematic figures and ſix French verſes. As I do not know the time of Voſterman's death, a print of Sir Hugh Cartwright, from Diepenbeck, engraved in 1656, might be the work of Voſterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a ſmall piece or two for a Mr. Skinner of Rocheſter.

In this place ſhould appear the indefatigable and admired Hollar, but the very enumeration of his works having furniſhed his no leſs laborious ſucceſſor Mr. Vertue, with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by bookſellers, few of his prints but were uſeful or curious. His largeſt are indifferent; the nearer his works approach to wanting a magnifying glaſs, the nearer they advance to perfection.

About the ſame period were many other artiſts, ſeveral of whom at preſent ſupport their claim by a ſingle print or two. I will name them, becauſe when once ranged, it is eaſy for collectors to allot to them as

many more of their works as ſhall be diſcovered; and I hope the former will thank me for my pains; for if the drudgery of collecting is dull, what is it to be a collector's collector?

MARTIN DROESHOUT,

His heads are Shakeſpeare; John Fox, martyrologiſt; Richard Elton; John Howſon, biſhop of Durham: to this print is the name of William Peake, printſeller, probably the father of Sir Robert Peake, who engraved ſome things himſelf, and whom I have mentioned in my ſecond volume. Droeſhout was alſo employed for Haywood's Hierarchy of Angels, and executed a print of Dido ſtabbing herſelf for Stapylton's Virgil, octavo, and a head of lord Mountjoy Blount.

H. STOCK,

H. STOCK,

To a print of William earl of Saliſbury, oval.

H. VANDERBORCHT

1631 } The painter, whom I have mentioned before, graved ſeveral things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces paſted into a book. Vanderborcht's are dated from 1631 to 1638.

T. SLATER

Lived, I ſuppoſe, about this time, having graved a head of George Webbe, biſhop of Limerick, whoſe dreſs is of that age. See Ames, p. 180.

Some English heads were done by an engraver that I do not find was ever here, though he ſtyled himſelf the king's engraver: They are very large and handſome prints, particularly thoſe of Charles I. his queen, and the duke of Buckingham. There is a ſmaller of Sir Dudley Carleton, and one ſtill leſs of Antonio di Dominis, archbiſhop of Spalatro. This artiſt was William Delff, who worked chiefly after Mirevelt.

George Gifford did a head of John Bate, poor enough; and another of Hugh Latimer, biſhop of Worceſter, Edmund Marmion, and a head of George Tooke of Popes, oval.

THOMAS CROSS

1646 } Occurs oftener: By him I find plates of

Jeremiah Burroughs, 1646.

Jonas More, mathem. with a ſcroll of paper in his hand, 1649. H. Stone pinx.

Thomas Doolittle, miniſter of the goſpel.

Robert

Robert Dingley, maſter of arts.
John Gadbury.
Chriſtopher Love.
Edward Leigh.
John Richardſon, biſhop of Ardagh, 1654.
Philip Maſſinger.
Francis Roberts.
Thomas Wilſon.
Thomas Fidell, of Furnival's-inn.
Richard Brome, ſix Engliſh verſes.
Samuel Clarke, paſtor of St. Benet Finck.
Vincent Wing.
Frontiſpiece to White's Rich Cabinet, 1684.

S. SAVERY

Was probably in England, though of three prints with this ſignature, there is but one which has not ſome foreign marks to it. This laſt is of Speed, who, with his hat on, is ſitting in his chair. It is dedicated by George Humble. The other two are,

Charles I. with a high-crowned hat, as he is reprefented in the mezzotinto of him at his trial, which, by the way, is faid to be painted by Vandyck, who was dead fome years before that event. The face probably was taken from one of his pictures, and the hat added. In this print, by Savery, is a view of Weftminfter, in the manner of Hollar, A. V. Dyck pinx. S. Savery fecit. Jooft Hartgers excud. The infcription in Dutch. There is another of thefe without the name of Savery.

Thomas lord Fairfax, profile; hat on. A ftrong dark print, fomething like the manner of Rembrandt. Dutch verfes.

J. GODDARD,

1651 } Known by only one print, of Martin Billingfley, ætat. fuæ 27, 1651, oval frame, motto, four Englifh verfes. This Billingfley appears to have been a writing-mafter, a profeffion who have been very apt to think their portraits of confequence enough to be preferved.

J. DICK-

J. DICKSON

1660 Did a head of Edward Parry, Epiſcopi Laonenſis, anno 1660, Oxon.

A. HERTOCKS

1661 Engraved A. Brome, 1661, oval frame.

* Sir Edward Nicholas, ſecretary of ſtate; oval frame laurelled.

Lord chief juſtice Rolle, a celebrated writer on the law.

Edward Waterhouſe, Arm. and a few other heads.

W. Chamberlayne's head, prefixed to his Pharonnida, 1659.

A frontiſpiece to the Icon Baſilike, in folio. V. Ames, p. 34. Another to the

* The picture from whence this was taken, was done abroad in 1654. Vertue did a print of Sir Edward from a better picture, by Sir Peter Lely, in 1665.

compleat collection of that king's works; that to Mr. Evelyn's Sculptura, * and several others.

J. CHANTRY,

1662} Another obscure artist, engraved the heads of Edward Leigh, esq. M. A. of Magdalen-hall, Oxford, 1660, of Thomas Whitaker, physician to Charles II. of Selden, and Gething, a writing-master.

F. H. VAN HOVE

Another Dutch engraver, and more † prolific, seems to have worked here from the end of Charles I. to near the conclusion of the reign of king William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c. ‡ but I have seen nothing of his hand that

* V. Sculptura, p. 46.

† Ames mentions two dozen of his prints.

‡ There is a small print of king William on horseback, by Van Hove, prefixed to the Epitome of the Art

that makes a particular enumeration of his works neceffary.

ROTERMANS*

Did a print of Sir William Waller, dated 1643, but I do not know that he was in England, having found nothing more of his hand, unlefs a print of Nathaniel Richards, gent. mentioned by Ames, p. 141, with the initial letters T. R. be his. Rawlins the medallift feldom put more than thefe capitals either to his coins or writings. They may therefore belong to him.

FRANCIS BARLOW,

Who has † already appeared in this work, is peculiarly intituled to a place here;

Art of War, 1692. He did a confiderable number of prints for John Dunton, the bookfeller, in that king's reign. See Dunton's Life and Errors, p. 346.

* He fpelled his name Rodttermondt.

† Anecdotes of Painting, vol. ii. p. 218.

though

though having given what particulars Vertue could difcover relative to his life, I fhall here only fpecify his etchings.

For Edward Benlow's divine poem, called Theophila, fol. 1652, he drew and etched feveral defigns, as he did for Ogleby's Virgil and Æfop.

His fhare in Monke's Funeral, and in the book of birds * I have mentioned.

A print of an eagle foaring in the air with a cat in it's talons. This event Barlow faw in Scotland, as he was drawing views there. The cat's refiftance brought both animals to the ground, where Barlow took them up.

R. † GAYWOOD,

Who is mentioned both by Mr. Evelyn and Sanderfon, was fcholar, and clofe imitator

* Griffiere etched fome plates of birds and beafts after Barlow. Sailmaker, Boon, Danckers and Streater, the painters, etched fome things.

† Gaywood has not fet his chriftian name at length to one of his prints. Vertue fays that to fome of them he put quondam Difcipulus Wen. Hollar.

of Hollar, and though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is not saying that he arrived at great excellence; yet he far out-shone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king Charles's collection and since of lord Cholmondeley's. The other works of Gaywood are portraits, of Mary queen of Scots with a cross in her hand; W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms: Edward Cocker, who seems to have been an * engraver too; there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke: Sir George Cook: William Fairfax, with six English verses: Holbein: James Hodder, writing-master: William Leybourn: Marguerite Lemon, Vandyck's mistress, with French verses: Countess of Portland: John Play-

* Cocker published 14 or 15 copy books, and engraved his own writing, some of it on silver-plates. See Biogr. Brit. artic. Bales.

ford;

ford; there are three different prints of this man, by Gaywood, Loggan, and Van Hove: Matthew Stephenſon, an humble author; to this print are theſe gingling rimes,

> The printer's profit, not my pride,
> Hath this idea ſignify'd,
> For he puſh'd out the merry Play,
> And Mr. Gaywood made it gay. *

Cuthbert Sidenham, 1654: Lady Eleanor Temple, with four quibbling verſes, 1658: Vandyck; Charles (II.) king of Scots; Lipſius; Mahomet; Monſieur de Balzac; Doctor Fauſtus; a head of Chriſtina (probably imaginary) for Fowler's Troubles of Sweden and Poland; and a few more.

DUDLEY and CARTER

Were diſciples of Hollar; the former, like Gaywood, wrote himſelf quondam diſcipulus. His moſt conſiderable work was the ſet of etchings for the life of Æſop, prefixed to the latter editions of Barlow's Æſop. Robert Pricke was another of his

* A better pun on this word was made on the Beggar's Opera, which it was ſaid, made Gay rich, and Rich gay.

ſcholars,

ſcholars, and publiſhed Pierre le Muet's Architecture in 1675.

Mr. FRANCIS PLACE,

A gentleman of Yorkſhire, had a turn to moſt of the beautiful arts. He painted,* deſigned and etched; Vertue had heard that he learned the latter of Hollar, and has preſerved a letter that he received from Mr. Place, in anſwer to his inquiries into that fact and about Hollar himſelf, of whom he relates on his own knowledge many particulars which Vertue has inſerted in his life of that artiſt, but denies his having been inſtructed by him. Mr. Place was a younger ſon of Mr. Rowland Place of Dinſdale in the county of Durham, and was placed as clerk to an attorney in London, where he continued till 1665, in which year going into a ſhop, the officers came to ſhut up the houſe, on its having the plague in it. This occaſioned his leaving London; and gave him an opportunity of quitting a profeſſion

* Mr. Scott, of Crown-court Weſtminſter, had a picture of gooſberries painted in oil on a black ground, a common method with him, as Mr. Scott was told by Mrs. Windham, Place's daughter, who was living in 1764, and a jug of his earthen-ware.

that

that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents.* Ralph Thoresby, in his Ducatus Leodiensis,† often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum. He tells us too that Mr. Place discovered an earth for, and a method of making porcelaine,‡ which he put in practice

* The additions to this article were communicated by a near relation of Mr. Place.

† P p. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own Museum, now dispersed, in which were some valuable, and many foolish curiosities. Of the latter sort, was a knife taken from one of the Mohawks 1710, so f... ously was that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing whatever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

‡ His pottery cost him much money: he attempted it solely from a turn to experiment; but one Clifton of Pontefract

practice at the manor-houſe of York, of which manufacture he gave Thoreſby a fine mug. ‡ From the ſame account we learn that Mr. Place diſcovered porphyry at Mount Sorril in Leiceſterſhire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-caſtle and light-houſe, the cathedral of York, churches and proſpects of Leeds, drawn and etched, and a mezzotinto of Henry Gyles the glaſs painter, executed by Mr. Place. He alſo ſcraped three plates of John Moyſer, esq. of Beverly, his particular friend; of Thomas Comber dean of Durham, and of biſhop Crew; the laſt is finely executed. Many ſketches of caſtles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, ſeveral of them well finiſhed, are extant, and have been engraved. A view of Scarborough-caſtle was drawn as late as the year 1715. His prints are very ſcarce; he ſel-

Pontefract took the hint from him, and made a fortune by it.

‡ I have a coffee-cup of his ware; it is of grey earth with ſtreaks of black, and not ſuperior to common earthen-ware.

dom

dom refided in London, and drew only for his amufement, feldom compleating what he undertook, and in his rambles painting, drawing, and engraving, occafionally. In the reign of Charles II. he was offered a penfion of £. 500 a year to draw the royal navy; but declined accepting it, as he could not endure confinement or dependence. In Thorefby's Topography of Leeds are fome churches drawn by Place. Ames mentions a print by him, which I have, of Richard Thompfon, from a painting of Zouft: It is boldly done Another is of Sterne, archbifhop of York. He alfo did fome plates of birds, v. vol. iii. of Anecdotes of Painting, article, Griffiere; and the figures for Godartius's book of infects. Mr. Place died in 1728, and his widow, by whom he had a daughter married to Wadham Wyndham, efq. quitting the manor-houfe in York, difpofed of his paintings, among which were an admired piece of fowls, others of flowers and fifh, unfinifhed. There are two heads of Mr. Place extant, one by himfelf, the face only finifhed, and another by Murray.

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J. SAVAGE

J. SAVAGE

May be ſtyled engraver to a ſet of Heroes, whom Prior calls *The unfortunate brave.* No country preſerves the images and anecdotes of ſuch worthies with ſuch care as England. The rigour of the law is here a paſſport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every ſufferer becomes the idol of the mob. Some of the reſemblances preſerved by Savage are of men who fell in a better cauſe; biſhop Latimer, Algernon Sidney, alderman Corniſh, the earl of Argyle, Sir Edmonbury * Godfrey, Sir Thomas Armſtrong, and the duke of Monmouth. He has alſo done heads of John Gadbury, Sir Henry Chauncy, Sir Henry Pollexfen, † John a

* In Thoreſby's Muſeum, mentioned above, was a blood-coloured ribband with Death's head, ſwords, &c. inſcribed, "In memory of Sir Edmondbury Godfrey, murthered the 12th of October 1678." A ſtrong picture of the height to which the rage of party was carried!

† For this plate Savage received three pounds, and the ſame for Latimer.

Lafco, Arthur earl of Torrington, * Ch. Leigh, M. D. fome coins in Evelyn's Numifmata, and two plates for Guidott's Thermæ Britannicæ.

Mr. WILLIAM LODGE

Was fon of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldeft fon of Richard Sykes, efq; one of the firft aldermen

* This doctor ought not to be forgotten for his tranflation of a Latin epitaph, which he has given in his Hiftory of Lancafhire: the latter part of the infcription runs thus;

> " L. Julius Maximus
> ——Alæ Sar. Conjux
> Conjugi incomparabili
> Et Filio Patris pientis
> fimo et Soceræ tena
> ciffimæ Memoriæ, p."

Thus Englifhed by Dr. Leigh, book iii. p. 5.

" Julius Maximus & Alæ a Sarmatian, wife to her incomparable hufband, erects this to perpetuate the memory of Simo, the fon of a pious father and his father-in-law."

of

of that town [then * newly made a corporation by Charles I.] where our artist was born July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus College, Cambridge, and thence to Lincoln's-inn; but more pleasureable studies suiting his genius, he attended Thomas lord Bellassis, afterwards viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's Viaggio Pittoresco, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own graving heads of the most eminent painters, and a map of Italy, printed in octavo, 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their Transactions, particularly the Table of Snails,

* *Anno* 1626.

No. 85; the Trochitæ and Entrochi, No. 100; the Aſtroites, No. 112; the drawings of which were in Thoreſby's Muſeum, from whom Vertue received theſe memoires. He alſo drew for Dr. Liſter thirty-four different ſorts of ſpiders. There was then at York a club of Virtuoſi, compoſed of Dr. Martin Liſter, John Lambert, eſq. Thomas Kirke, eſq. Mr. Lodge, and Mr. Francis Place. Between the two laſt congenial artiſts was a ſtrict friendſhip. Once on their rambles, on which they often ſtaid three or four months, as they were taking views in Wales, they were ſuſpected for Jeſuits [it was at the time of the Popiſh plot] ſeized, impriſoned, and not releaſed but on the appearance of ſome friends from Cheſter. Thoreſby, who amidſt his puerile or anile ideas, could not avoid the ſuperſtition of dreams, related to my author, that Lodge being on a fiſhing party at Mr. Boulter's, at Stank near Harwood, dreamed [it ſeems he had never dreamed before, and Thoreſby quotes Mr. Locke * for another

* Eſſay, vol. i. p. 74.

mono-

mononeiriſt] that he ſhould be buried in Harwood church. This vexed him, as he had deſtined his ſepulture at Giſburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the herſe paſſed by Harwood, the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpſe being interred in the choir there Aug. 27, 1689. One captain Fiſher wrote upon Mr. Lodge's picture, "Pariſiis, Burdegalæ, Romæ, ac poſtremo Venetiis humanioribus ſtudiis juxta biennium verſatus, jam tandem honeſtis litteris et artibus excultus, natale ſolum petiit 1671, ætatis 23, jam pridem hoſpitii Lincolnienſis admiſſo ſocio."

Mr. Lodge's works, beſides thoſe I have mentioned, are,

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baiæ, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the ſun, &c.

Lambeth-houſe from the Thames.

Weſtminſter-hall and the Abbey.

Sheriff-hutton caſtle.

Clifford's tower.

View of York, from the water-houſe to the ruins of the manor-houſe.

Beſides theſe, which were ſmall, he did ſome large plates of

The Pont du Gard in Languedoc. To this he ſigns W.

The monument. This is reckoned the beſt draught of it.

Leeds, with the ruins of Kirkſtal and Fountain-abbies, with a map of the Wapentakes of Shireach and Morley, and a proſpect of Wakefield.

Newcaſtle-upon-Tine, with leſſer views of Tinmouth-caſtle, Alnwic, Holy-iſland, Berwick-upon-Tweed, Carliſle and Barnard-caſtle; all which were finiſhed, and a ſpecimen printed off, before the plate was ſpoiled by an accident. In the middle was deſigned a map of Northumberland, and at bottom a proſpect of Durham of the ſame dimenſions with that of Newcaſtle.

Edin-

Edinburgh, Glafgow, and Dyfart; different-plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted fome few things from the life in oil.

WILLIAM SHERWIN,

1670 Son of a divine of the fame names, is the only perfon whom I find to have been royal engraver by patent, which himfelf, on a print of his father, prefixed to the latter's clavis, tells * us he was. By what intereft he obtained this diftinction, does not appear; certainly by no great excellence in his profeffion. Nor are his works numerous, though he exercifed his art for many years. Ames mentions about fixteen heads by him; and there is another,

* V. Ames, p. 157.

which he has omitted, of John Gadbury, the almanac-maker, who has been repreſented by no leſs than four artiſts. Sherwin perhaps engraved other plates beſides portraits. He has done two of Charles II. one whole-length, prefixed to Aſhmole's Order of the Garter. The firſt works I find by him are, William Bridge and William Salmon, both in 1670; the lateſt, judge Powel, in 1711. The regular Architect of the general Rule of the five Orders, by Vignola, with additions by Michael Angelo, done into Engliſh by J. Leak, was printed for W. Sherwin, engraver, 1669.

JOSEPH NUTTING

Probably commenced engraver[a] about the time of the reſtoration, as not long after he did a plate of Mary ducheſs of Beaufort, from a picture of Walker, and therefore it is likely that he was of ſome eminence. A head of Matthew Mead, father of Dr. Mead the phyſician, is the beſt thing I have ſeen

of him; his works are few, as Sir John Cheke, from an old picture; James Bonnel, Mr. Locke, George Parker, almanac-maker; and three of the family of Rawlinson; the last dated 1709. He also engraved a frontispiece to Greenhill's Art of Embalming, and a head of the author from a picture by Murray.

We now come to one of the most capital engravers that has appeared in this country. The number of those, whose works deserve intrinsic regard, abstracted from their scarcity, or the curiosity of the persons and objects represented, is very small, and soon enumerated. The family of Pass were singularly neat: Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzontinto to the greatest perfection we have seen it attain. The last John

John Faber in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters, with a tool worthy of Italian engravers. But yet there had been one Englishman, who without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of chiaro scuro did not depend upon unblended masses of white and black; this was

WILLIAM FAITHORNE.

* He was born in London, in what year is † uncertain, and bred under Peake, ‡ pain-

* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke.

† V. second volume of this work.

‡ Graham says he was about seventy-five when he died. Eng. School. p. 417.

ter

ter and printſeller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's ſervice. Being made priſoner at Baſing-houſe, Faithorne was brought to London, and confined in Alderſgate, where he reverted to his profeſſion, and among other heads did a ſmall one of the firſt Villiers duke of Buckingham, in the manner of Mellan. After much ſollicitation by his friends, he was permitted to * retire to France, where he found protection and encouragement from the Abbè de Marolles, a ſingular man, who, with ſlender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the profeſſion. His memoires are their memoires,

* Graham ſays he was baniſhed for refuſing to take the oaths to Oliver, but by the account of his two friends whom I tranſcribe, he returned to England before the protectorate, which agrees better with a head I ſhall mention preſently, and with a ſhepherdeſs which he did at Paris in 1649. Graham adds, that he ſtudied ſeveral years under Champagne, which is alſo doubtful,

and

and one reads them, though they inform one of little more than that he was a good man, and acquainted with ſeveral that were great *. † About the year 1650, Faithorne returned to England; and ſoon after married the ſiſter of one whom my authors call the famous captain Cround. By her he had two ſons and a daughter, Henry bred a bookſeller, William to his father's profeſſion. Faithorne now ſet up in a new ſhop, at the ſign of the ſhip next to the drake, oppoſite to the Palſgrave's-head-tavern without Temple-bar, where he not only followed his art, but ſold Italian, Dutch and ‡ Engliſh prints, and worked for bookſellers, particularly Mr. Royſton, the king's bookſeller, Mr. Martin his brother-in-law in St. Paul's church-yard, and Mr. William Peake, a ſtationer and printſeller on Snow-hill, the younger brother of his old maſter. Some time after the year 1680,

* He publiſhed a liſt of all that had made him preſents of their works.

† Bayfield's head is dated 1654.

‡ There are ſome to which is ſpecified, *Sold by William Faithorne.*

Faithorne

Faithorne quitted his ſhop, and retired to a more private life in Printing-houſe-yard, Blackfriars, ſtill engraving, but chiefly painting from the life in crayons, in which branch he had formerly received inſtructions at Paris from Nanteuil. To theſe portraits I ſuppoſe we muſt refer ſuch of his prints as have W. Faithorne pinxit; though he alſo drew in* black and white, as John Aubrey in the Muſeum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Allen, Mr. Smith, † Mr. Sturt, and Mr. Seddon, and moſt of the noted writing-maſters. The laſt he undertook was of Mr. Jo. Oliver, ſurveyor of the works at St. Paul's. The misfortunes of his ſon William broke ‡ his ſpirits, though he was a

* Graham ſays alſo in miniature, of which there are many inſtances.

† Sturt's head was in lord Oxford's collection.

‡ He was once cured by Aſhmole of an Iliaca paſſio. See Diary of the latter, p. 31, who tells us that he paid Faithorne ſeven pounds for engraving his portrait, p. 33.

robuſt

robuſt and vigorous man; a lingering conſumption put an end to his life. He was buried near his wife, in St. Anne's Black-friars, May 13, 1691. Beſides his pictures and plates, he publiſhed his Art of Graving * in 1662, dedicating it to his maſter Sir Robert Peake. His friend Flatman † conſecrated a poem to his memory, concluding,

> A Faithorne ſculpſit is a charm can ſave
> From dull oblivion and a gaping grave.

I ſhall diſtinguiſh the works of Faithorne into five claſſes; firſt, his fine prints; ſecond, his middling, of which ſeveral approach to the firſt ſort; ſome to three, his bad; four, his hiſtoric; five ſuch as I have

* The whole title is, The Art of Graveing and Etching, wherein is expreſt the true way of graveing in copper. Alſo the manner and method of that famous Callot and Mr. Boſſe, in their ſeveral ways of etching.

† Flatman has two copies of commendatory verſes prefixed to Sanderſon's Graphice. The firſt on the fine head prefixed to the work, declares,

> He outſays all, who lets you underſtand,
> The head is Sanderſon's, Faithorne's the hand.

not

not ſeen, but many no doubt belong to the firſt liſt.

CLASS I.

His own head, looking over his ſhoulder, long hair.

Sir William Paſton, baronet, 1659. A plump gentleman, very long hair, ſilk mantle over one ſhoulder. Every part of this print, which I think the beſt of his works, is finiſhed in the higheſt perfection.

Lady Paſton, ſame year; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of Sir Edward Herbert; from Vandyck. A whole length of her by the ſame maſter was in the Wharton collection, afterwards in my father's, and now mine.

Montagu Bertie ſecond earl of Lindſey, from Vandyck.

William Sanderſon, ætat. ſuæ 68, 1658. Souſt pinxit. This head is prefixed to his Graphice, and does honour both to painter

and engraver. There are two of these heads somewhat different.

Carew Reynell, armiger. Young man; long hair, short band tied.

Samuel Collins, doctor of physic, æt. 67. W. Faithorne ad vivum delin. et sculp.

Anne Bridges countess of Exeter, from Vandyck.

John Kersey, born at Bodicot, &c. 1616; mathematical books. Soust pinx. 1672.

John La Motte, esq. citizen of London. Born 1577, deceased 1655.

John viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand.

Mary daughter of Sir Edward Alston, wife of Sir James Langham.

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting

at

at a table on which lie ſeveral of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx.

George Rodolphus Weckkerlin, æt. 50. Mytins pinx.

Thomas Stanley, octagon frame. P. Lilly pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four Engliſh verſes.

Another of the ſame perſon without a hat, æt. 27.

Francis Rous, provoſt of Eton, large hat, æt. 77, 1656, four Engliſh verſes.

Small head of a man with long hair and little band, in an oval, with ſix verſes, inſcribed J. S. Wright, which ſhew the perſon repreſented to have been an author.

Another ſmall head of a man looking off, long hair curled, four Engliſh verſes, inſcribed, G. W. It is the portrait of Noah Bridges, clerk of the parliament.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. En quam modice habitat philoſophia.

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662.*

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. Incipe & perfice, Domine.

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Faithorne, but engraved by Vanderbank.

Thomas Mace, prefixed to his book of Music: Faithorne subscribed for three copies.

Henry More, sitting under a tree in a landscape, half-lengh.

Sir Orlando Bridgman, with the purse, half-length.

* Ames, p. 62, mentions a fine head by Faithorne of Edward Ellis of Baliol College, to which this print and arms answer.

Sir

Sir John Fortefcue.*

Robert Boyle, in an oval, with an air-pump.

Elias Afhmole, buft in a niche. He paid Faithorne feven pounds for the plate.

William Oughtred, æt. 83, in the manner of Hollar, and as good.

John Wallis, S. T. D. prefixed to his Mechanica.

Head of a young man, in his own hair, cravat tied with a ribband before; mantle. Arms, a lion rampant crowned, within a bordure. Half fheet.

A large emblematic fheet print of Oliver Cromwell, whole length, in armour, with variety of devices and mottoes. This very fcarce print is in my poffeffion: I never faw another proof of it.

Sir Francis Englefield, knt. and bart. of Wotton Baffet, in the county of Wilts. Oval, armour, flowing hair; half fheet; exceedingly fcarce.

* This and the preceding are in Dugdale's Origines Judiciales.

Class 2.

Henry Somerſet marquis of Worceſter, in armour, with a truncheon.* I have a proof of this, on which the titles are finely written by Faithorne himſelf, otherwiſe the plate had no inſcription.

Queen Catherine in the remarkable habit in which ſhe arrived, long dark hair curled in rows like a perriwig, and ſpreading wider to her ſhoulders; ſtrait point handkerchief, black gown laced, the ſleeves ſlaſhed, and coming down to the middle of her arm,

* This print has the garter, though it was never given to the marquis. Probably it was promiſed; and the plate wanting the titles, looks as if lord Somerſet died before it was finiſhed, and before the promiſe could be compleated through the misfortunes of both the king and the marquis. I once took this for a print of his ſon Edward, and ſo did Vertue; but it is evidently copied from an older print done when Henry was only earl, and which has his name, and was ſold by Stent. In that print there is much leſs appearance of a ribband; ſo ſmall a bit, that it might not be intended for the garter, and Faithorne by miſtake might ſupply the reſt and the George as he has done.

over

over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Barbara countess of Castlemaine, half-length, leaning on her left hand, in an oval frame.

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, G. Dobson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame, with cornucopiæs and stone-work; seems a head-piece to some book.

John Bulwer, long Latin inscription.

Edward Boys, S. T. B. æt. 66.

Mrs. Sarah Gilly, small head in oval. This plate is sometimes inscribed, Hannah Wooley, but the best impressions have the name of Gilly.

A woman whole length, ſmall, in ſhort veſt, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana, 1655.

Mrs. Katherine Philips, a buſt; on the pedeſtal, Orinda.

Mr. Abraham Cowley. W. Faithorne ſculp. 1687. Another ſmaller, en buſte; a third to his Latin Poems.

Richard Carpenter, in the ſame frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Gliſſon, doctor of phyſic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the ſtroker; ſtroking a boy's head. See an account of him in St. Evremont.

John Mayow, in the habit of a doctor of phyſic.

Sir Richard Fanſhaw. Died at Madrid 1666.

Buſt of Lucian in a niche, Greek motto, ten Engliſh verſes.

Dr. Harvey, buſt on a pedeſtal.

Charles

Charles II. round the frame, Honi ſoit qui mal y penſe.

Two others larger, one in armour, with ſix Engliſh verſes; the other in robes of the garter, the royal arms diſpoſed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan:

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et ſculpſit.

Francis More, ſerjeant-at-law.

John Hacket, biſhop of Litchfield and Coventry. Four Engliſh verſes.

Cardinal Richelieu, prefixed to the Engliſh tranſlation of his life, by John Doddington.

Monſieur de Thevenot, whole length, in an Aſiatic habit.

Henry Terne, with an account of him in Latin. W. Sheppard pinx.

Lord chief-juſtice Anderſon, æt. 76.

Sir Henry Coker, æt. 48, 1669. Account of him in Engliſh.

Sir Bulſtrode Whitelocke in armour.*

Charles earl of Carliſle in armour, octagon frame.

John Ogilby. P. Lilly pinx.

Horace lord Vere, Sir Francis Vere, and Sir John Ogle, one eye.

Olivarius Britannicus heros, in armour on horſeback.

Olivarius primus.†

Don John De Caſtro, the fourth viceroy of India.

Samuel Bolton, S. S. Theol. D. in oval, four Latin verſes.

Class 3.

Theſe do not deſerve to be particularized. I ſhall barely name them: Richard Hooker; Edmund Caſtelli; Ricraft, a merchant; the

* The reaſon of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war.

† This and the preceding belong to a little book, called Parallelum Olivæ; the frontiſpiece to which was alſo executed by Faithorne.

emperor

emperor Marcus Aurelius; Henry Lawes; biſhop Brownrig; Robert, ſecond earl of Eſſex; Charles I. in armour; John Ray; Dominicus Contareno, dux Venetiarum.

CLASS 4 and 5.

I join theſe, as I have ſeen very few of his hiſtoric prints or title-pages, but will ſeparate them by placing the heads I have not, laſt.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the ſides.

An emblematic print; a pilgrim ſitting and writing; a pyramid before him with figures and inſcriptions; Venice at a diſtance. This is a frontiſpiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander, two prints, for David Whiteford's tranſlation of Muſæus.

Thomas Killigrew and the lord Coleraine, the princely ſhepards. I ſuppoſe this was for a maſk.

Mer-

Mercurius Chriſtianus.

Mercurius Ruſticus.

Our Saviour on the croſs, and St. Benedict.

The aſſembly-man.

Lucaſta, for Lovelace's poems.

A plan of London and Weſtminſter in ſix ſheets and two half ſheets. Publiſhed and ſurveyed by Newcourt, 1658. *

Chriſt after Raphael. I believe this was finiſhed by Fillian.

A Madonna, and Joſeph, with a lamb, after La Hire; done while Faithorne was at Paris.

Title-plates; to Taylor's Life of Chriſt, extremely fine; to the Compleat Embaſſador; to Collins's Anatomy; to Jerye's Copy-book; to Hooke's Micrographia; and to the Philoſophical Tranſactions. Some of theſe may be only heads already mentioned; the liſt I tranſcribe is imperfectly taken.

The Story of Mr. Croſs and Wahorne. I do not know what this means; I ſuppoſe it

* V. Gough's Brit. Topogr. in London.

is the duel of Mr. Crofts and Jeffery Hudſon.

Charles II. on his throne; archbiſhop Sheldon, lord Clarendon, and Monke duke of Albemarle, ſtanding; ſome birds in Barlow's book.

Frontiſpiece to the Engliſh tranſlation of Mezerai's Hiſtory of France; poorly executed.

In Taylor's Life of Chriſt, the four evangeliſts, and ſeveral hiſtoric prints in the book; ſome in the ſtyle of Goltzius, others of Hollar: the Annunciation, in his own manner, very good.

Frontiſpiece to Horneck's Crucified Jeſus.

Ditto, to an old edition of Glanville on Witches.

Six cuts to Sleiden's Hiſtory of the Reformation in Germany, the Engliſh edition.

Charles II. ſitting between Sheldon and Sir Orlando Bridgman; for The Preſent State of England.

Frontiſpiece to Legrand's Philoſophia.

Some plates for the Philoſophical Tranſactions.

HEADS.

HEADS.

Henry VIII. Richard Lovelace; Charles II. no name of engraver, one of his firſt works; Charles II. inſcribed, This is Charles the firſt's heir; * Endymion Porter; James earl of Perth, drawn by Faithorne, graved by Vanderbank; Sir Bevil Granville; an octavo † print, ex dono Rich. Hacket Litchf. and Cov. epiſc. 1670, inſervi Deo & lætare. Vertue mentions a head of the protector dedicated to him by Lud. Lambermontius a phyſician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæſar, which though without any name of engraver, he believed was Faithorne's work. Villiers duke of Buckingham, in the manner of Mellan; Sir John Hoſkins; Archbiſhop Uſher, and a ſmaller; Roger earl of Caſtlemain; Robert Henley, this is doubtful; A man's head, no name, Latin inſcrip-

* This is not authentic, but the head of the earl of Eſſex, inſcribed with Porter's name, and done in the manner of Mellan.

† It is the biſhop's own head.

tion

tion beginning, Quodcunque manus tua facere poteſt; Sir James Harrington; Katherine lady Harrington; Tobias Venner; James duke of York; John Prideaux biſhop of Worceſter; Mr. Richard Zebelina, teacher of ſhort-hand; Thomas Oſborne earl of Danby; William Bates; Edward Stillingfleet biſhop of Worceſter; Quarles; Tafiletta; count Serena; a biſhop of Durham; general Moncke; Sir William Davenant; Dr. * Charles Leigh; Penelope Herbert, doubtful; Dr. Colet, Glanvill, and J. Murcott. Theſe three laſt are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives ſome other heads with the name of Faithorne, but as he has always omitted to ſpecify whether engravings or mezzotintos, I ſhould ſuppoſe them the latter, and the works of our artiſt's ſon

WILLIAM

* This I am informed was engraved by Savage after Faithorne.

WILLIAM FAITHORNE, junior,

Who worked only in that kind, and arrived to a good degree of excellence. He was negligent; and I believe fell into diſtreſſes which my authors ſay afflicted his father, and obliged himſelf to work for bookſellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his firſt work.

Mary princeſs of Orange.

Sir William Reade,* occuliſt to queen Mary.

Mr. Dryden, in a long wig.

Queen Anne, with looſe hair, garter-robes.

Prince George of Denmark.

Mr. Jeremiah Collier.

John More biſhop of Ely.

Frederic count of Schomberg.

Another, when duke.

John Cooper, a boy with a dog.

Lady Katherine Hyde.

* He was a mountebank, knighted by queen Anne, and appointed her occuliſt. See the Life of Mr. Naſh.

Mrs.

Mrs. Mariamne Herbert.

The princefs of Hanover.

Charles XII. king of Sweden.

A lady, half-length, with a bafket of flowers, no name.

Lord Henry Scott.

Mr. James Thynne, a boy.

Mr. Richard Gomeldon.

Queen Mary.

Shadwell, the poet.

Sir Richard Haddock, fine.

Mrs. Plowden, with a garland, gown lined with ftriped filk, no name.

Another, but inftead of the garland fhe has a necklace in her hand.

Sancta Maria Magdalena.

A Cupid, after Parmentier.

A death's head between a watch and a rofe in a glafs bottle.

A black giving fruit to a girl, infcribed, Beauty's Tribute.

Others mentioned by Ames, are,

The princefs Sophia.

W. Bagwell.

W. Boys.

J. Seddon.

Mrs. Smith.

Madam Nichols. This I believe is the ſame with Mrs. Plowden.

Benedict Ithell; oval: arms beneath. G. Faithorne ad vivum delin. & fec.

JOHN FILLIAN

Was ſcholar of the elder Faithorne, whoſe head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Eſſex, and of Paracelſus. Mr. Hill the painter was a diſciple of Faithorne, but never applied to engraving.

PETER LOMBART

1660 } Vertue had been able to trace no circumſtances of his life, but that he came from Paris, and returned thither, the firſt certainly before the Revolution, as he graved a plate of the protector; a frontiſ-

a frontispiece to Ogilby's Virgil, publiſhed in 1654; a title to a ſmall octavo in 1658; and Sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not ſeem to have ſtaid long here in the reign of Charles II. a cut of Antoine * Grammont being dated at Paris in 1663. In 1660 he made a large title-plate with many figures for Field's bible, printed at Cambridge. His beſt works are the twelve half-lengths from Vandyck, too well known to be particularized. His other plates I will repeat briefly, as I ſhall thoſe of ſubſequent engravers. As they grow nearer to our own times and are common, to deſcribe them is unneceſſary.

* So Vertue. I ſuppoſe this was Antony firſt duke of Grammont. Of his brother Philibert, the famous count Grammont, I have given a print to his Memoires from his portrait among the knights of the St. Eſprit in the Sale des grands Auguſtins, at Paris—a collection it is ſurprizing the French have never engraved, as it contains ſo many of their great men. Every new knight ſends his portrait to that repoſitory. It is pity the ſame practice is not obſerved by our knights of the garter.

Head of Walker, the painter; ſomething different from that at Oxford.

Charles I. on horſeback, from Vandyck. Lombart afterwards eraſed the face, and inſerted that of Cromwell, and then with the vicar of Bray's graver reſtored the king's.

Cromwell, half-length in armour, page tying his ſcarf.

Sir Samuel Moreland.

John Ogilby.

Charles V. emperor.

Dr. Charlton.

William Daviſon, phyſician.

Anne Hyde ducheſs of York.

Dr. Donne.*

Dr. Chriſtopher Terne.

Samuel Malines.

Sir Henry Wootton.

Father Paul.

John Dethick.

Dr. Taylor.

* There is a frontiſpiece to his eighty ſermons, with his head and emblematic figures, engraved by M. Merian, junior, but I ſuppoſe not done in England. To Howel's Dodona's Grove the plates were executed by C. Merian, junior.

Cart-

Cartwright, author.

Alexander Roſs.

Thomas Taylor.

Brian Walton.

De la Fond, gazetteer of Amſterdam, 1667.

Johannes Dallæus.

Charles Emanuel prince of Savoy, 1671. This ſeems the lateſt of his works.

In Overton's catalogue of prints dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.

Vertue alſo names an emblematic print which he calls Theophila, or Love-ſacrifice, with the device of the Trinity. It is the title to Bendlowe's Divine Poems, folio 1652.

JAMES GAMMON

"Can hardly," ſays Vertue, "be called an engraver," ſo poor were his performances; yet one of them has preſerved a memorable

perſon, Richard Cromwell, and authenticated a picture that I have of him by Cooper. Gammon's few other heads are, Sir Toby Mathews; Catherine of Braganza, and Maſcall the painter, from a picture done by himſelf.

ROBERT THACKER,

Calling himſelf deſigner to the king, engraved a large print on a plate of four ſheets of the Cathedral at Saliſbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

WILLIAM SKILLMAN,

Living between 1660 and 1670, engraved the facade of Albemarle-houſe, and a view of the Banquetting-houſe.

JOHN

JOHN DUNSTALL,

1662 } Lived in the Strand, and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge; Samuel Clarke, martyrologist; and king William and queen Mary.

J. BROWN,

1676 } A name that might well escape Vertue, since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol; the plate done at Tedbury. V. p. 48.

PRINCE RUPERT.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the

latter profeffion to have invented mezzo-tinto. Few royal names appear at the head of difcoveries; nor is it furpr-ing. Though accident is the moft common mother of invention, yet genius being a neceffary midwife to aid the cafual production, and ufher it to exiftence, one cannot expect that many of the leaft common rank fhould be bleft with uncommon talents. Quicknefs to feize and fagacity to apply are requifite to fortuitous difcoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been ftill happy or unhappy enough not to poffefs thofe arts. Born with the tafte of an uncle, whom his fword was not fortunate in defending, prince Rupert was fond of thofe fciences which foften and adorn a hero's private hours, and knew how to mix them with his minutes of amufement, without dedicating his life to their purfuit, like us, who wanting capacity for momentous views, make ferious ftudy of what is only the tranfitory occupation of a genius. Had the court of the firft Charles been peacefull, how agreeably

[illegible]eably had the prince's congenial propen[illegible] flattered and confirmed the inclination [illegible]s uncle! How the muſe of arts would have repaid the patronage of the monarch, when for his firſt artiſt ſhe would have preſented him with his nephew! How different a figure did the ſame prince make in a reign of diſſimilar complexion! The philoſophic warrior, who could relax himſelf into the ornament of a refined court, was thought a ſavage mechanic, when courtiers were only voluptuous wits. Let me tranſcribe a picture of prince Rupert, drawn by a * man who was far from having the leaſt portion of wit in that age, who was ſuperior to its indelicacy, and who yet was ſo overborn by its prejudices, that he had the complaiſance to ridicule virtue, merit, talents.—But prince Rupert, alas! was an awkward lover!

"Il etoit brave & vaillant juſqu' à la te[illegible] meritè. Son eſprit etoit ſujet à quelques travers, dont il eut etè bien fachè de ſe cor-

* Count Hamilon.

riger. Il avoit le genie fecond en experiences de mathematiques, & quelques talens pour la chimie. Poli jusqu'à l'exces, quand l'occasion ne le demandoit pas, fier, & meme brutal, quand il etoit question de s'humaniser. Il etoit grand, & n'avoit que trop mauvais air. Son visage etoit sec & dur, lors meme qu'il vouloit [illegible] ; mais dans ses mauvaises humeurs, c'etoit une vraie phisionomie de reprouvè."

What pity that we who wish to transmit this prince's resemblance to posterity on a fairer canvas, have none of these inimitâble colours to efface the harsher likeness! We can but oppose facts to wit, truth to satire: How unequal the pencils! Yet what these lines cannot do, they may suggest: They may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty

shirt;

this curious diſcovery I am going to mention he certainly had not ſhaved and powdered to charm Miſs Hughes, for it happened in his retirement at Bruſſels, after the cataſtrophe of his uncle. * Going out early one morning, he obſerved the centinel at ſome diſtance from his poſt, very buſy doing ſomething to his piece. The prince aſked what he was about? He replied, the dew had fallen in the night, had made his fuſil ruſty, and that he was ſcraping and cleaning it. The prince looking at it, was ſtruck with ſomething like a figure eaten into the barril, with innumerable little holes cloſed toge-

* This account Vertue received from Mr. Killigrew of Somerſet-houſe, who had it from Evelyn. In the General Dictionary a MS. ſaid to be drawn up by Mr. Evelyn himſelf, aſcribes the invention to the ſoldier. Yet in Mr. Evelyn's printed account of the diſcovery he expreſsly calls it, Invented by the prince. It is poſſible that the ſoldier might have obſerved the effect of ſcraping the ruſt from his piece, and yet have little thought of applying it, which probably was his highneſs's idea. In the Parentalia the invention is aſcribed to Sir Chriſtopher Wren, who is there ſaid to have communicated the diſcovery to the prince, p. 214.

ther,

ther, like friezed work on gold or filver, part of which the fellow had fcraped away.

One knowns what a meer good officer would have faid on fuch an accident; if a fafhionable officer, he might have damned the poor fellow, and given him a fhilling; but the *Genie fecond en experiences* from fo trifling an accident conceived mezzotinto. The prince concluded that fome contrivance might be found to cover a brafs plate with fuch a grained ground of fine preffed holes, which would undoubtedly give an impreffion all black, and that by fcraping away proper parts, the fmooth fuperficies would leave the reft of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made feveral experiments, and at laft invented a fteel roller, cut with tools to make teeth like a file or rafp, with projecting points, which effectually produced the black grounds; thofe being fcraped away and diminifhed at pleafure, left the gradations of light.

The

The furprize occafioned by the novelty of the invention, by its foftnefs, and union of parts, cannot better be expreffed than in the words of Mr. Evelyn, whofe abilities deferved the compliment paid to him by the prince of being one of the firft to whom this fecret or myftery, as they held it, was imparted, and who was fo dazzled with the honour of the confidence, or with the curiofity of the new art, that after encouraging the world to expect the communication, he checked his bounty, and determined not to proftitute the arcanum, but to difclofe it only to the elect. —Here * is his oracular defcription;

" It would appear a paradox to difcourfe to you of a graving without a graver, burin, point or aqua fortis; and yet this is performed without the affiftance of either: That what gives our moft perite and dextrous artifts the greateft trouble, and is longeft finifhing [for fuch are the hatches and deepeft fhadows in plates] fhould be here the leaft confiderable, and the moft expedi-

* Sculptura, p. 146.

tious;

tious; that, on the contrary, the light should in this be the moſt laborious and performed with the greateſt facility: That what appears to be effected with ſo little curioſity, ſhould yet ſo accurately reſemble what is generally eſteemed the very greateſt; viz. that a print ſhould emulate even the beſt of drawings, chiaro e ſcuro, or [as the Italians term it] pieces of the mezzotinto, ſo as nothing either of Hugo da Carpi, or any of thoſe other maſters who purſued his attempts, and whoſe works we have already celebrated, have exceeded, or indeed approached; eſpecially, for that of portraits, figures, tender landſcapes, and hiſtory, &c. to which it ſeems moſt appropriate and applicable."

Thus, as he owns, he leaves it enigmatical; yet thinks he has ſaid enough to give a hint to ingenious perſons how it is performed.—In truth, they muſt have been more ingenious even than the inventor himſelf to have diſcovered any thing from ſuch an indefinite riddle. One knows that ancient ſages uſed to wrap up their doctrines, diſcoveries, or nonſenſe, in ſuch unintelligible jargon;

gon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct, without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.*

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to it's greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for form-

* See Mr. Evelyn's own excuse for not telling his secret of mezzotinto, in his Sculptura, p. 148.

ing the black ſpot in eyes, and ſharpening the light, which in preceding mezzotintos he obſerved had never been ſufficiently diſtinct.

Some have thought that the prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making uſe of a method at all like that practiſed for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highneſs's mark thus,

. There is another of the ſame in large; a man with a ſpear; and a woman's head looking down in an oval, no name to it. Theſe are all his works in mezzotinto. Landſcapes I think I have ſeen ſome etched by him; and in Jervaſe's ſale were ſome ſmall figures drawn looſely with the pen on white paper; under them was written, Deſſinati per il principe Roberto à Londra 23 Septembre. The earlieſt date of a mezzotinto that Virtue had ſeen was an oval head of Leopold William archduke of Auſtria, with this inſcription, Theodorus Caſparus à Furſtenburgh, cano-

nicus, qui vivum pinxit & fecit 1656. This perſon had undoubtedly received the ſecret before his highneſs returned to England.

WALLERANT VAILLANT,

Though a painter of ſome reputation, belongs to this work in the light only of engraver. He was born at Liſle in 1623, but ſtudied under Eraſmus Quellin at Antwerp, on leaving whoſe ſchool he applied himſelf to portrait-painting; and being adviſed to go to Franckfort againſt the coronation of the emperor Leopold, drew his picture with ſuch ſucceſs, that Vaillant ſoon found himſelf overwhelmed with buſineſs, till the Marechal de Grammont carried him to Paris, where in four years he found buſineſs enough to enrich him. He returned to Amſterdam and died there in 1677. At what period of his life he came to England does not appear, yet here he certainly was, and came with prince Rupert, who taught him the ſecret of mezzotinto. Deſcamps

ſays

ſays that this myſtery, as it was then held, was ſtolen from Vaillant by the ſon of an old man who ſcraped the grounds of his plates for him. This might be one of the means of divulging the new art; yet, as I ſhew in the life of Becket, he and Lutterel both learned the ſecret by other means. Vaillant alſo drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of queen Henrietta Maria, ſitting in a fringed chair, with a little girl reſting againſt her knees, and a young man leaning on the back of the chair; he has a ribband croſs his ſhoulder, the edges of which are a little fringed: The lady is at work. I have never ſeen this print, but it correſponds ſo much with part of the picture of Sir Balthazar Gerbier's family by Vandyck, mentioned in the ſecond volume of theſe Anecdotes, that I ſuſpect the lady is not the queen, but Gerbier's wife.

Mr.

Mr. JOHN EVELYN.

If Mr. Evelyn had not been an artiſt himſelf, as I think I can prove, I ſhould yet have found it difficult to deny myſelf the pleaſure of allotting him a place among the arts he loved, promoted, patronized; and it would be but juſtice to inſcribe his name with due panegryric in theſe records, as I have once or twice taken the liberty to criticize him: But they are trifling blemiſhes compared with his amiable virtues and beneficence; and it may be remarked that the worſt I have ſaid of him is, that he knew more than he always communicated. It is no unwelcome ſatire, to ſay that a man's intelligence and philoſophy is inexhauſtible. I mean not to write his life, which may be found detailed in the new edition of his Sculptura, in Collins's Baronetage, in the General Dictionary, and in the New Biographical Dictionary; but I muſt obſerve that his life, which was extended to 86 years, was a courſe of inquiry, ſtudy, curioſity, in-

ſtruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his purſuit. He unfolded the perfection of the one, and aſſiſted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the goſpel, for there was no man that might not have been the better for him. Whoever peruſes a liſt of his works, will ſubſcribe to my aſſertion. He was one of the firſt promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly ſerviceable to the lettered world, for beſides his writings and diſcoveries, he obtained the Arundelian marbles for the Univerſity of Oxford, and the Arundelian Library for the Royal Society: Nor is it the leaſt part of his praiſe, that he who propoſed to Mr. Boyle the erection of a philoſophic college for retired and ſpeculative perſons, had the honeſty to write in defence of active life againſt Sir George Mackenzie's Eſſay on

Solitude.

Solitude.* He knew that retirement in his own hands was induſtry and benefit to mankind; but in thoſe of others lazineſs and inutility.

Vertue diſcovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found theſe entries,

A patent for making ſalt-petre granted to George Evelyn and others 1587.

Powder-makers; George Evelyn, eſq. of Wooton in Surrey 1587. Mr. John Evelyn; Mr. Robert Evelyn, ; Mr. George Evelyn, till the beginning of 1637.

The lady of our Mr. Evelyn had correſpondent talents; ſhe deſigned the frontiſpiece to his Eſſay on the firſt book of Lucretius †

* This was the more remarkable, as Evelyn lived in the ſhade of philoſophy; Mackenzie was continually engaged in the buſtle of buſineſs and fierceſt violence of party.

† Hollar inſcribed a head of Vandyck to Mr. Evelyn.

But to come to the point which peculiarly intitles Mr. Evelyn to a place in theſe ſheets.

There are five ſmall prints of his journey from Rome to Naples, which are generally * ſuppoſed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquiſitive † gentleman has convinced me that they are performed by his own hand. I cannot give the reader better ſatisfaction than by tranſcribing part of a letter which that gentleman was ſo obliging as to ſend me, and his modeſty I hope will forgive the liberty I take with him.

" Copy of the title to Mr. John Evelyn's five prints for his journey from Rome to Naples;

The inſcription is engraved on the ſuperficies of a large broken ſtone table, ſuſtained

* So the author of his life ſays, tranſcribed in the Biogr. Dict. The General Dictionary indeed calls them Mr. Evelyn's own engravings, which the following account will make clear.

† Mr. Nathaniel Hillier.

by

by a little genius with wings, ſtanding about the middle of the plate: On each ſide are views of the Roman antiquities, particularly on the left is ſeen the arch of Septimius Severus:

Locorum aliquot inſignium & celeberrimorum inter Romam et Neapolin jacentium ὑποδείξεις et exemplaria Domino Dom°. Thomæ Henſheaw Anglo omnium eximiarum & præclariſſimarum artium cultori & propugnatori maximo et συνοπτψαμενῳ ἀυτῷ (non propter operis pretium, ſed ut ſingulare amoris ſui teſtimonium exhibeat) primas has ἀδοκιμασίας aquâ forti excuſas & inſculptas

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

The above is an exact copy of the titular Dedication to Mr. Evelyn's five prints of his journey from Rome to Naples; and

it is imagined that upon the face of the inſcription there is a manifeſt appearance of Mr. Evelyn's being not only the deſigner, but alſo the engraver, as well as the dedicator of the prints; notwithſtanding the author of his life, prefixed to the new edition of his Sculptura, ſays that they were engraved from his ſketches by Hoare, an artiſt of character at that time; for when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themſelves are all of them ſubſcribed *JE* f. at the right hand corner, and no other notation at all concerning any deſigner, engraver, or publiſher whatever (except the little R. Hoare excu. at the bottom of the title juſt as above deſcribed) one can hardly think otherwiſe than the author of Mr. Evelyn's life muſt have been miſinformed, and never have ſeen or carefully conſidered the inſcription on the title dedicatory, and the prints themſelves. Beſides I ſhould be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare

was

was an artiſt, or engraver at all, and more eſpecially one of character at that time, ſince Mr. Evelyn himſelf has not inſerted him among the eighteen Engliſh engravers whoſe praiſe he has celebrated, and whoſe names he has given us p. 91, of his Sculptura; and though he tells us in p. 92, that there were ſome other Engliſh artiſts, who had merited with their graver, but were unknown to him by name; yet ſurely, of all others, the artiſt who had engraved his own deſigns, could not have been among that number, more eſpecially if he had been an artiſt of character. Not to mention a particular circumſtance attending my ſet of the prints in queſtion, (which I have great reaſon to believe were one of the ſets which Mr. Evelyn kept for himſelf) being ſuperſcribed with a pen and ink, *my journey from Rome to Naples*, and with a black lead pencil, *ſculpſit Johannes Evelynus Pariſiis* 1649. However it ought to be mentioned that the pen and ink, and the black lead, do not appear to be of the ſame hand writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving theſe views, by quoting more etchings by him, a view of his own ſeat at Wooton, and another of Putney; and Thoreſby in his Muſeum ſays expreſsly, p. 496, that the prints of the journey from Rome to Naples were done by Mr. Evelyn, who preſented them to him, with his own head by Nanteuil.

DAVID LOGGAN

Was born at Dantzick, and is ſaid to have received ſome * inſtructions from Simon Paſs in Denmark. Paſſing through Holland he ſtudied under Hondius, and came to England before the Reſtoration. Being at Oxford, and making a drawing for himſelf of All-ſouls-college, he was taken notice of and deſired to undertake plates of the public buildings in that Univerſity, which he executed, and by which he firſt

* Mich. Burghers told Vertue that he had Loggan's own head done by himſelf in black lead, æt. 20. 1655; [if ſo, he was born in 1635] and knew of no other portrait of him; but he certainly ſat to Soeſt.

diſtinguiſhed

diſtinguiſhed himſelf. He afterwards performed the ſame for Cambridge, but is ſaid to have hurt his eye-ſight in delineating the chapel of King's-College. He alſo engraved on eleven folio copper plates Habitus Academicorum Oxoniæ à Doctore ad ſervientem. In the Regiſtry of Matriculation there is this entry, David Loggan Gedanenſis, Univerſitatis Oxon. Chalcographus, July 9, 1672. He had a licence for fifteen years for vending his Oxonia Illuſtrata. He frequently drew heads in black lead, as Mr. * Aſhmole's in 1677, and the lord-keeper North's at Wroxton; and was one of the moſt conſiderable engravers of heads at that time. Dryden, ſatyrizing vain bards, ſays,

> And in the front of all his ſenſeleſs plays
> Makes David Loggan crown his head with bays. †

He married Mrs. Jordan, of a good family near Witney in Oxfordſhire, and left

* V. Aſhmole's Diary, p. 58.
† Art of Poetry, Canto 2d.

at leaſt one ſon, who was fellow of Magdalen-college Oxford. David lived latterly in Leiceſter-fields, where he died 1693.* His portraits, as enumerated by Vertue, are;

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with Fidei Defenſor; therefore probably done before the Reſtoration.

Another in armour.

Another, † leaning his hand on archbiſhop Sheldon; at bottom, a ſmall head of Moncke.

Another of the King.

Queen Catherine.

James duke of York, at length, garter robes.

George duke of Albemarle, half-length in armour, done from the life by Loggan, and is one of his beſt works.

* In another place Vertue ſays in 1700.

† This is the frontiſpiece to Richard Atkins's Growth of Printing.

Sir Edward Coke, in Dugdale's Origines Judiciales.

Edward earl of Clarendon, from the life, a fine head in the ſame book.

Head of a divine; no name. Engliſh verſes.

Biſhop Mew, from the life.

Thomas Iſham, from the life, but, as Vertue thought, engraved by Valck. *

Robert Stafford, with the ſame circumſtances.

Archibald earl of Argyle, ditto.

Iſaac Barrow, ditto.

Mother Louſe of Louſe-hall. This partly gained him his reputation at Oxford.

Sprat biſhop of Rocheſter.

Reynolds biſhop of Norwich. Qu. if not by T. Cecil?

Archbiſhop Uſher.

Edward Reynolds.

* Vertue ſays that Vandergutch, Loggan's diſciple, told him that Loggan uſed long ſtrokes in expreſſing fleſh; and that where faces appear dotted in his prints, they were executed by the perſons he employed.

A man's

A man's head, no name, 1660.

A physician, do. ætat. 45. Supposed to be Dr. Willis.

Sir Henry Pope Blount, with only his initials and arms.

Dr. Charleton, from the life.

Ralph Bathurst, do.

William Holder, do. Vertue thought the face by Vanderbank.

Boyle archbishop of Armagh.

Sir John Chardin, from the life.

John Mayow.

A youth in an oval, no name, but supposed an ancestor of judge Holt.

Arthur Jackson.

James duke of Ormond, from the life.

Sir Grevil Verney.

Sir Edward Coke.

John Bulfinch, printseller, from the life.

Bishop Seth Ward, do.

Lake bishop of Chichester.

Crew bishop of Durham.

Compton bishop of London.

Meggot dean of Winchester. There is another of him by White.

Lord-

Lord-keeper Guilford, from the life, one of his beſt prints.

Thomas Barlow, from the life.

Thomas Fuller, 1661.

A. Brome, 1664.

John Wallis.

Pearſon biſhop of Cheſter, from the life.

John Cockſhut.

The ſeven biſhops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handſomeſt print of him.

James earl of Derby.

Thomas Sanders. Flesſhiere pinx.

Richard Alleſtry, from the life.

Gunning biſhop of Ely.

Mr. Waterhouſe.

Mr. Joſhua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbiſhop Sancroft, from the life.

Loyd biſhop of St. Aſaph.

Queen Henrietta Maria.

Frontiſpiece to a Common-prayer-book in folio, 1687, deſigned by John Bapt. Gaſpars.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour. A. M. eſq. fe.

The Academy of Pleaſure 1665. Head of a man with a high-crowned hat.

Frontiſpiece to Rea's Floriſt, ſomething in the manner of Cornel. Galle.

Frontiſpiece to Guidott's Thermæ Britannicæ.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one

one Peter Williamſon, of whom I find no account, but that Vertue thought the emblematic print of Cromwell in the above liſt might be done by him.

ABRAHAM BLOOTELING

Came from Holland in 1672 or 73, when the French invaded it, but ſtaid not long, nor graved much here, but did ſome plates and ſome mezzotintos that were admired. Vertue ſays he received 30 guineas for etching a portrait of the duke of Norfolk. At Amſterdam, after he had left England, he publiſhed Leonardo Auguſtino's Gems in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.

Edward earl of Sandwich, ditto, a head.

Another, half length.

Edward Stillingfleet, canon of St. Paul's.

The ſame, with the inſcription altered after he was biſhop of Worceſter.

Anthony earl of Shaftſbury, ſitting; one of his moſt ſcarce works.

Thomas earl of Danby, after Lely.

James duke of Monmouth.

Thomas Sydenham, after Mrs. Beale.

Henry duke of Norfolk, 1678, large.

Jane ducheſs of Norfolk, ditto, Bruxelles, 1681.

J. Wilkins, biſhop of Cheſter, after Mrs. Beale.

Henry marquis of Worceſter.

An old man's head, profile; etched.

A boy's head with feathers in his cap, ditto.

John Tillotſon dean of Canterbury, fine.

Cecil Calvert, lord Baltimore.

Charles Howard earl of Carliſle.

Admiral Tromp, 1676.

Van Haren, done in Holland, 1680.

GERARD VALCK

Was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have: It is the famous duchess of Mazarin, sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Alban's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Broke, done in 1678; John duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. * Davis after Lely.

* There is another of her in small quarto after Cooper. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

EDWARD LE DAVIS,

Of Welſh extraction, was apprentice to Loggan, whoſe wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved,

James duke of York; a large head, with flowers round the oval.

Bertram de Aſhburnham, for Guillim's Heraldry.

Ducheſs of Portſmouth, ſitting.

St. Cecilia playing on a baſe-viol, with boy-angels flying; probably done at Paris, after Vandyck.

Mary princeſs of Orange, 1678.

William prince of Orange; both after Lely.

General Moncke.

Stephen Monteage, 1675.

Charles II. ſitting; the face expunged afterwards, and replaced with king William's.

A merry Andrew, after Francis Halls, graved in an odd manner.

An Ecce Homo after Caracci, ſcarce.

Charles duke of Richmond, a boy, after Wiſſing, 1672.

—— LIGHTFOOT,

Says Mr. Evelyn,* "hath a very curious graver, and ſpecial talent for the neatneſs of his ſtroke, little inferior to Wierinx; and has publiſhed two or three Madonnas with much applauſe." I ſuppoſe he is the ſame perſon with William Lightfoot, a painter, mentioned in the third volume of this work, p. 25.

* Sculptura, p. 99.

MICHAEL BURGHERS

Came to England ſoon after Louis XIV. took Utrecht, and ſettled at Oxford, where beſides ſeveral other things he engraved the almanacs: his firſt appeared in 1676, without his name. He made many ſmall views of the new buildings at Queen's-college, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. earl of Pembroke, archbiſhop Laud, Sir Kenelm Digby, and John Selden.

William Somner, the antiquary.

Franciſcus Junius, from Vandyck.

A medal and reverſe of William earl of Pembroke (who lived) in 1572.

John Barefoot, letter-doctor to the Univerſity, 1681.

Head of James II. in an almanac, 1686.

Small head of T. V. Sir Thomas Wyat.

Antony Wood, in a niche.

King

King Alfred, from a MS. in the Bodleian library.

Archbiſhop Chichele.

John Baliol.

Devorguilla, his wife.

William earl of Pembroke.

Timothy Halton, provoſt of Queen's-college, from the life.

Dr. Wallis, 1699.

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbiſhop Laud.

John Selden.*

A large face of Chriſt, done with one ſtroke, in the manner of Mellan.

Many frontiſpieces for the Claſſics publiſhed at Oxford.

Several views of houſes for Dr. Plot's works, and for other books.

Ditto for the Engliſh tranſlation of Plutarch's Lives; and probably the vignettes to the Catalogue Libr. MSS. in Angliâ.

* The heads of Digby, Pembroke, Laud and Selden are the ſame I have mentioned at the corners of Sir T. Bodley's print.

PETER * VANDERBANK

1674 } Was born at Paris, and came to England with Gascar, the painter, about the year 1674. He married the sister of Mr. Forester, a gentleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons, the eldest had some share in the Theatre at Dublin. The youngest, William, a poor labourer, gave

* He sometimes wrote his name Vandrebanc.

this

this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints,

Charles II. in garter robes, Gascar pinx. 1675.

Ditto, 1677, 2 feet 4 inches high, by 2 feet wide.

James II. large sheet, Kneller p.

Mary his queen, ditto.

Another, after Wissing.

King William, after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark.

Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Royal Exchange.

Archbishop Tillotson, after Mrs. Beale; the face was rubbed out, and re-engraved by R. White.

Archbishop Tenison, after Mrs. Beale, 1695.

Prince George of Denmark, folio sheet.

Princefs Anne, at length.

Princefs Mary, ditto.

Thomas earl of Offory, large head.

Alexander earl of Moray, 1686.

George vifcount Tarbatt, 1692.

Sir William Temple, after Lely, 1679.

John Smith, writing-mafter, Faithorne delin. Vertue fays a great conteft happened about the payment for this fine head.

James earl of Perth, 1683.

Thomas Lamplugh archbifhop of York; one of the fineft of his works.

George Walker, who defended Londonderry.

Thomas Dalziel, a Scotch General, fcarce.

John Locke, in a perriwig.

Sir Edmundbury Godfrey.

Another, fmaller.

Edmund Waller, æt. 23.

Another, æt. 76.

Sir Thomas Allen, very large.

James duke of Monmouth, ditto.

Richard lord Maitland, 1683.

William lord Ruffel, after Kneller.

Lady

Lady Litchfield, Verelst pinx.

Sir George Mackensie.

Henry More, Loggan delin. It has not Vanderbank's name.

Archibald earl of Argyle.

Frederick duke of Schomberg.

Young man's head, Fide & fiduciâ, Riley pinx.

John Cotton Bruce, very large.

Robert earl of Yarmouth, ditto.

Sir Thomas Brown, M. D.

Head of a Scotch gentleman, altered to the earl of Marr. Hassel pinx.

John earl of Strathnaver; *i. e.* J. earl of Sutherland, who died about 1734.

William duke of Queensberry.

William duke of Hamilton.

George lord Dartmouth.

His own head.

Samuel Wood.*

* I am informed that this head of Wood could not be done by P. Vanderbank the elder, whose arm was torn off in 1737. See Phil. Transf. for 1738. As I find no account of his second son, his name was probably Peter, and he might be an engraver.

Van-

Vanderbank engraved a ſet of heads for Kennet's Hiſtory of England, they were deſigned by Lutterel. Vanderbank executed from the conqueror to queen Elizabeth; the reſt were finiſhed by M. Vandergutch.

He alſo graved after Verrio's paintings at Windſor, and ſome other hiſtories, and did ſome plates which have his name in Tijon's Book of Iron-works. He appears too to have had ſome concern in a manufacture of tapeſtry; in the duke of Ancaſter's ſale was a ſuite of tapeſtry with Vanderbank's name to it.

NICHOLAS YEATES and JOHN COLLINS,

1680 } Two obſcure engravers, whom Vertue mentions together for theſe plates.

Sir William Waller, ob. 1669.

Embaſ-

Embaſſadors from Bantam. H. Peart, pictor. printed 1682, large folio.

Leonard Plukenet, M. D. Collin ſculp. 1681.

Oliver Plunkenet, archbiſhop, ob. 1681. Collins Bruxell. ſculp.

I find the name of R. Collins, jun. to a print, done by him from the life, of Francis Peck, the antiquary, born 1692. V. Ames, p. 135.

WILLIAM CLARKE

Did a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a ſmall mezzotinto.

JOHN CLARKE

1690} Was an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, prince and

princeſs

princefs of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine) of Dr. Humphrey Prideaux, and a plate with feven little heads of Charles II. and his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth, and general Moncke. There was another John Clarke, who lived in Gray's Inn; he engraved a quarto print of Rubens, and, probably, the plates for Bundy's tranflation of Catrou, and Rouille's Roman Hiftory, and the vignettes for lord Lanfdowne's works. Gerard and Robert Vandergutch were alfo employed for the latter book.

R. TOMPSON,

A name to a print of Nel Gwynn and her two fons, and to a few others. Though he only puts *excudit* on his plates, and on thofe fold by Alexander Brown, he probably fcraped

ſcraped them. Brown, beſides his mezzotintos, engraved the plates to his Art of Painting, 1669. See Payne Fiſher's verſes prefixed to that work. Brown's plates in that piece are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderſon, but I know none of his works. To a print of biſhop Ruſſel is ſaid, Thomas Dudley Anglus fecit 1679.

PAUL VANSOMER,

1678} Another artiſt of no great fame, whom I give to compleat the liſt, and as I find them, not confining myſelf ſtrictly to dates, which would be difficult to adjuſt, when there were ſo many of the profeſſion about the ſame period. Vanſomer at firſt executed many plates both graved and in mezzotinto after the works of Lely; his drawings were commonly made in two * colours

* Mr. Scott, in Crown Court Weſtminſter, has a copy in two colours in oil by Vanſomer himſelf, the laſt ſupper, after Pouſſin; very freely done.

lours by Gaſpar Baptiſt, and ſometimes by Lemens; and he was ſo expeditious as to finiſh a half-length plate in a ſummer's day—ſufficient reaſon for me not to ſpecify all his works. Before he arrived here, he had performed a print of Charles duke of Bavaria and his ſecretary in 1670. His mark was thus * . Another print was of a counteſs of Meath after Mignard; and a third of the duke of Florence and his ſecretary. Towards the end of his time the art was ſunk very low: Vertue ſays that about the year 1690 Verrio, Cooke and Laguerre, could find no better perſons to engrave their deſigns than S. Gribelin and Paul Vanſomer—he might in juſtice have added that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute in mezzotinto the frontiſpiece to ſignor Nicolò Coſimo's book of muſic. But before we come to that

* As Vertue ſometimes calls him Paul, and ſometimes John Vanſomer, I conclude they were different perſons, and that this mark belonged to the latter.

period

period we have one or two more to mention, and one a good artiſt:

ROBERT WHITE

Was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any inſtructions from Loggan of whom he learned, and for whom he drew and engraved many buildings. What diſtinguiſhed him was his admirable ſucceſs in likeneſſes, a merit that would give value to his prints, though they were not ſo well performed. Many of his heads were taken by himſelf with a black lead pencil on velom: Mr. Weſt has ſeveral, particularly his own head at the age of ſixteen: Vertue thought them ſuperior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whoſe portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious

coronation

coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral. For a plate of the king of Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they laid in heaps. Thus employed for 40 years together he had saved about four or five thousand pounds, and yet by some misfortunes or waste at last, he died * in indigent circumstances, and his plates being sold to a printseller in the Poultry, † enriched the purchaser in a few years. As no man per-

* He died suddenly at his house in Bloomsbury in 1704.

† Vertue says the same success attended Cooper and Bowles, printsellers: a profession which Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.

haps

haps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a compleat catalogue of them, yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it; one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.

Edward the Black Prince in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the Fœdera and placed at the reign of Henry V. but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared, by Vanderdort's catalogue, to be Edward IV. by Belcamp: There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorſt.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth ſitting under a canopy.

The three firſt Edwards, and Richard II. for Brady's Hiſtory of England.

James II. under a canopy, with Sancroft and Jefferies.

Another when duke of York, garter-robes.

Another, large head, 1682.

The ſame, altered when king.

Mary of Eſte, ducheſs of York.

Another, whole length.

Henry duke of Glouceſter, whole length.

King William and queen Mary, prefixed to Cox's hiſtory of Ireland.

Two dukes of Hamilton, in Burnet's Memoirs of that family.

George earl of Cumberland, dreſſed as for a tournament, a beautifull print.

Lady Mary Jolliffe.

Nine ſmall heads of the family of Rawdon. Thoreſby ſays they were done for a MS. account of that family. I have eight of theſe cuts.

Robert Moriſon, M. D.

Richard Meggot, dean of Wincheſter.

Thomas duke of Leeds, ad vivum.

Heneage earl of Nottingham.

Seven lords juſtices in 1695. One plate.

Sir Edward Ward, chief baron, 1702.

Sir George Treby, ad vivum, 1694.

Patrick earl of Strathmore, 1686.

Sir John Somers lord-keeper, 1693.

William Salmon, M. D. 1700.

Five biſhops martyrs. One plate.

Nathaniel Vincent, 1694.

Everard Maynwaringe, M. D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M. D.

Two of Samuel Pepys, of his beſt graving.

Two of Sir William Temple.

Joſeph Perkins, A. B.

Cole, a phyſician. His name is only

 mentioned

mentioned in two Latin verſes under the head.

Robert South, S. T. P.

Dr. Stillingfleet, biſhop of Worceſter.

John Bunyan.

Two of Sir Roger Leſtrange.

Henry Purcel, after Cloſterman.

Count Koniſmark.

Simon Patrick, biſhop of Ely.

Two of Antony earl of Shaftſbury.

George earl of Melvil. Sir John Medina p.

James earl of Perth, after Kneller.

Another after Riley, titles in French. This is reckoned one of White's beſt. Of this lord there are prints by Faithorne, Vanderbank and White.

The ſeven biſhops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbiſhop Teniſon, from the life.

* William Camden, ætat. 58.

John

* For this plate he received four pounds, which ſeems to have been his moſt common price, as appeaſed by the

John Owen D. D.

Mary Countess Dowager of Warwick.

Sir Alexander Temple } In habits of the time
Susanna lady Temple } of James I.

Lord chancellor Clarendon, after Lely.

John earl of Rochester.

John duke of Newcastle.

Robert Leighton, S. T. P. ætat. 46.

James Cooke, M. D.

George Hickes, S. T. P. from the life, 1703, one of his last works. There is another earlier.

Bishop Burnet, after Mrs. Beale.

Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchot, S. T. P.

A clergyman, in his own dark hair.

A young gentleman, in full-bottomed

the receipt-book of Chiswell, bookseller in St. Paul's church-yard: for the print of queen Mary, done in 1694, White had four pounds ten shillings.

wig, laced cravat; ſaid to be Mr. Benj. Hewling.

Sir Edward Lutwyche, ſerjeant at law.

Sir Thomas Pilkington, lord-mayor.

Sir Peyton Ventris, judge, 1691.

Sir Creſwell Levinz, judge.

John Overall, biſhop of Norwich.

Thomas Creech, M. Sunman pinx.

Thomas Gouge, after Riley.

James Bonnel, eſq.

Robert earl of Aileſbury.

John How, V. D. M.

Dr. Antony Horneck, after Mrs. Beale.

Vera effigies Venturi Mandey, ætat. 37, 1682.

Thomas Flatman, Hayls pinx.

Sir John Cotton, 1699.

Mr. Parker of Lees, Hebrew motto and arms, but no name.

Mr. Joſeph Moone.

Four different plates of archbiſhop Tillotſon.

John Wilkins, biſhop of Cheſter.

Three of William Bates, S. T. P.

William Walwyn, ætat. 80.

Archbiſhop

Archbiſhop Sancroft.

Dr. Buſby, ob. 1695.

John Fryer, M. D. from the life.

Samuel Cradock, B. D.

William Bluck, eſq.

George Buchanan.

The lady Anne Clifford, counteſs dowager of Dorſet and Pembroke.

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Thomas Thynne, eſq.

Henry Wharton, A. M. after Tilſon.

Cardinal Pole.

Sir Thomas Wentworth earl of Strafford.

Sir George Jefferies, lord chief juſtice.

The ſame, altered all but the face.

Sir John Holt, lord chief juſtice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the Charterhouſe.]

Edmund King, M. D. There is another

print of him in metzotinto by R. Williams, both are fine.

Sir Henry Spelman.

Sir George Mackenſie, well engraved.

Denzil lord Holles of Ifield.

The honourable Robert Boyle.

Sir John Hoſkins, a buſt on a pedeſtal, no name of engraver.

Antony Tuckney, D. D.

John Scott, S. T. P.

John Aylmer, biſhop of London.

Edmund Ludlow, lieutenant general.

John Flavel, 1680.

Samuel Haworth, M. D.

Philomuſus, S. G. in cypher. It is Samuel Gilbert, author of the Floriſt's Vade Mecum.

William Sherlock, dean of St. Paul's.

Catherine of Arragon, for Burnet's Hiſtory of the Reformation.

Robert Johnſon, ætat. 44.

William Cockburn, M. D.

John Shower, 1700.

William Hunt, ætat. 28.

Mr. George Herbert, author of poems.

A writing-

A writing-maſter looking over his right ſhoulder, in his hair, laced cravat, no name.

Mary queen of Scots.

Prince Lewis of Baden.

Neophytus archbiſhop of Philippopolis, 1702.

Baron de Ginckle, afterwards earl of Athlone.

Sir John Marſham, æt. 80.

Sir Richard Levett, lord-mayor.

Archbiſhop Uſher, White's name not to it, done by Tyrril, 1683.

Sir James Dalrymple of Stair, preſident of the court of ſeſſion, poorly done from a good drawing in Indian ink by David Paton, in the poſſeſſion of Sir David Dalrymple.

Henry Coley, Philomath.

Joſeph Caryl.

Thomas Creech, Sunman p.

Sir Philip Warwick, after Lely.

John Edwards, S. T. B. from the life.

Monſieur de St. Evremont.

Mordecai Abbot, eſq. Richardſon p.

Dr.

Dr. John Owen, ſome impreſſions have not his name.

Daniel Colwall, 1681.

Samuel Slater, 1692.

Sir Thomas Brown, M. D.

Five Kentiſh Gentlemen, petitioners, one plate.

Dr. Joſeph Beaumont, maſter of Peter-houſe.

Lord chief juſtice Coke.

John Sharp, archbiſhop of York.

Timothy Cruſo, V. D. M.

John Sowter, merchant of Exeter; he had been in Sweden, and beſpoke the plate of the king of Sweden mentioned above.

Sir John Niſbet of Dirleton, one of the ſenators of the college of juſtice in Scotland.

Archibald firſt duke of Argyle, titles in Latin.

Queen Mary II. done after her death.

John Selden.

Counteſs of Arundel, in mezzotinto, the only print he did in that way.*

* So Vertue thought, but there is another of Dr. Briggs.

Sir

Sir Thomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd, esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father, and finished by the son.

Thomas

Thomas Weſton, writing-maſter.

A man's head, 1677, with the ſigns of the zodiac round him.

Frederick Auguſtus king of Poland, 1696.

Charles XI. king of Sweden, 1683.

Alexander Carencroſs, biſhop of Glaſgow.

Reverend Matthew Pole.

Creſcentius Mather, S. T. P.

A man's head, in a laced cap, long beard; ſaid to be Sir Alexander Gibſon of Durie, one of the ſenators of the college of juſtice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John Vaughan chief juſtice of the common pleas.

John Brown, ſurgeon,

A biſhop's head [doctor Taylor.]

Joſhua Barnes, Greek inſcription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, ætat. 55.

Sir

Sir Robert Cotton.

David Clarkson, minister, after Mrs. Beale.

Samuel Clarke, from the life.

John Cleveland, without White's name.

Stephen Charnock, B. D.

William Cookson.

John Collins, S. T. P.

Prance and Dugdale, two plates.

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke duke of Albemarle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, esq.

George Stradling, S. T. P.

James II. with his dying expressions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashurst, lord mayor.

Mr. Edmund Trench.

Sir Robert Wright, lord chief juſtice.

Sir Nathan Wright, lord-keeper.

Thomas Wadſworth, M. A.

Archbiſhop Whitgift.

James Janeway, without White's name.

Thomas Barlow, biſhop of Lincoln.

The ſeven counſellors for the ſeven biſhops.

Princeſs Anne of Denmark.

Two of John Ayres

A gentleman, half length, laced ruff, black habit, white gloves in his right hand, in his left, cloak and ſword.

Another in a long wig, with a death's head.

A man's head, the other part a ſkeleton.

Another in a long wig and laced cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

GEORGE WHITE,

Son of Robert, finiſhed ſome of his father's plates, and engraved others himſelf, but chiefly practiſed in mezzotinto, in which he ſucceeded, and had ſometimes 20 guineas for a plate. His beſt, I think, are of Sir Richard Blackmore, and Sylveſter Petyt, the latter remarkably fine. He alſo painted in oil, and more frequently in miniature. One of his firſt large heads, in his father's manner, was of James Gardiner biſhop of Lincoln. He was alive ſo late as the year 1731, when a print by him of biſhop Weſton is dated.

ARTHUR SOLY

1683 } Was much employed by Robert White, who drew his head in black lead, which was engraved in 1683. Himſelf did prints of Richard Baxter and Tobias Criſp.

HAMLET

HAMLET WINSTANLEY

Learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and publish'd the earl of Derby's collection of pictures, as his father Henry had done several views of Audley-inn, which he dedicated to James II. that building being then a * royal palace: he added too an inscription in honour of Sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendents of the earls of Suffolk. Henry was clerk of the works at Audley-inn in 1694, and in 1700 clerk of the works at Newmarket. It

* It had been purchased by the crown, but much of the money not being paid, king William returned it to the family; but bought as much tapestry there as cost him 4500 *l.* It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the atchievement of the memorable Frances countess of Essex and Somerset.

was

was this artiſt, I believe, who had a * houſe near Audley-inn at Littlebury, where were ſeveral mechanic tricks to ſurprize the populace, and known by the name of Winſtanley's wonders. Theſe childiſh contrivances, I ſuppoſe, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borgheſe at Rome, amidſt emperors, heroes, and philoſophers, I have ſeen a puppet-ſhow in a box that turned like a ſquirrel's rolling cage; in the ſame palace was the noble ſtatue of Seneca dying in the bath, and a devil that ſtarted out of a clock-caſe, as you entered the chamber. There is a print of James earl of Derby from a painting by Hamlet Winſtanley, another of Peploe biſhop of Cheſter, and his own head by himſelf. The two laſt were executed by Faber. Winſtanley the father was projector and builder of the Eddyſtone light-

* There is a large print of that houſe, as an advertiſement for a ſubſcription to a ſet of prints of houſes and ſeats.

house, and was killed by the fall of it in a great storm. * Hamlet Winstanley's collection of copper-plates and prints were sold by auction at Essex-house, March 18, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

—— B U R N F O R D

1681 } Is known only by a print of William Salmon, chymist, 1681.

I S A A C O L I V E R,

A name that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter,

* This article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

whom

whom I have mentioned in my ſecond volume, p. 25, and is found to two prints; the firſt, of James II. the other of lord chancellor Jefferies, who is there ſtyled earl of Flint; a title which none of our hiſtorians mention to have been given to, or deſigned for him.

JOHN DRAPENTIERE

1691 } Etched prints of Benjamin Keach, Daniel Burgeſs, 1691, Sir James Dyer, and J Todd.

WILLIAM ELDER

Was cotemporary with Robert White; and a Scotchman. Vertue had ſeen ſome writing graved by him in a book in 1681. He made a print of himſelf in a fur cap, and another in a wig. His beſt work was a plate of Ben Johnſon. His other things

are heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; archbishop Sancroft; George Parker; Charles Snell, writing-master; admiral Russel; and judge Pollexfen.

JOHN STURT

Was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. However he was exceedingly admired by Mr. Thoresby,* who in his museum had the Lord's prayer engraved by Sturt, in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common-prayer-book, published by subscription in 1717: it is all engraven

* Ducat. Leod. 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

very

very neatly, on silver plates, in two columns, with borders round each plate; small histories at top, and initial letters. It is a large octavo, and contains 166 plates, besides 22 in the beginning, which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I., in a round, and facing it, those of the prince and princess of Wales. On the king's bust are engraven the Lord's prayer, creed, commandments, prayers for the royal family, and the 21st psalm, but so small as not to be legible without a magnifying glass. He also engraved a Companion to the Altar, on plates of the same size, and a set of 55 historic cuts for the Common prayer book in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's Perspective, published by James in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave plates for his fine book of

Scottiſh Records, &c. but did not live to compleat them.

Mr. LUTTEREL

Was bred at New-inn, but having a diſpoſition to drawing, took to crayons and abandoned the law. Having a mechanic head, and obſerving the applauſe given to the new art of mezzotinto, he ſet himſelf to diſcover the ſecret, for ſo it was ſtill kept. His firſt invention for laying the grounds was by a roller, which ſucceeded pretty well, but not to his content, that method being neither ſo ſharp nor caſting as the true way. Upon this he perſuaded his friend Loyd, who kept a print-ſhop in Saliſbury-ſtreet in the Strand, to bribe one Blois, who uſed to lay grounds for Blooteling, and was then going to Holland, to diſcover the myſtery. The profits were to be divided, Lutterel ſcraping and Loyd ſelling the prints. Forty ſhillings purchaſed the ſe-

cret;

cret; but when purchased, Loyd would not communicate it to Lutterel, on which they quarrelled. In the interim

ISAAC BECKET,*

Then apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Loyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Loyd, who, though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Loyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket

* Born in Kent, 1653.

fell again into the ſame trouble, and Lutterel aſſiſting him, they became intimate; but Becket marrying a woman of fortune, ſet up for himſelf, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finiſhed by the latter. Lutterel's beſt print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the firſt that laid grounds on copper * for crayons, a method afterwards practiſed by Faithorne. One of Becket's beſt is a print of a lady Williams, whole length. I have run theſe lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at leaſt it was enlarged, and not ſo reſtricted to portraits. Hiſtoric ſubjects came into vogue too. If no great matter was performed,

* Some of Lutterel's works in this manner are in queen Caroline's cloſet at Kenſington.

that

that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a-few in mezzotinto, that shew what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful land-scapes of Claud Lorrain and Gaspar Poussin we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country and of it's riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours, as their prices are more reasonable.

The end of king William's reign was illustrated by a genius of singular merit in his way,

Mr. JOHN SMITH,

1700 The best mezzotinter that has appeared, who united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderfull habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other, when it was out of fashion. Smith excelled in exhibiting both as he found them in the portraits of Kneller, who was less happy in what he substituted to armour. In the kit-cat-club, he has poured full-bottoms chiefly over night-gowns: if those streams of hair were incommode in a battle,

battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he ſerved his time with one Tillet, a painter in Moorfields, and that as ſoon as he became his own maſter, he applied to Becket, and learned from him the ſecret of mezzotinto, and being farther inſtructed by * Vander Vaart, was taken to work in Sir Godfrey's houſe, and as he was to be the publiſher of that maſter's works, no doubt received conſiderable hints from him, which he amply repaid. Vertue, who was leſs diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works, nor, as they are ſo common, ſhall I attempt one. This liſt is already ſwelled to too large a ſize; and I ſhall forbear particularizing the prints of thoſe that are to follow, which being of ſo freſh a date, cannot be ſcarce. Smith had compoſed two large volumes with proofs of his

* See an account of Vander Vaart in the third volume of this work, p. 275.

own plates, which I have ſeen in his hands; he aſked 50*l.* for them: what became of them I know not.* His fineſt works are, duke Schomberg on horſeback; that duke's ſon and ſucceſſor, Maynhard; the earls of Pembroke, Dorſet, and Albemarle; three plates, with two figures in each, of young perſons or children, in which he ſhone; William Anſtruther; Thomas Gill; William Cowper; Gibbons and his wife; queen Anne; duke of Glouceſter, whole length with a flower-pot; duke of Ormond; a very curious one of queen Mary in a high head, fan and gloves; earl of Godolphin; the ducheſs of Ormond, whole length with a black; and Sir George Rooke. There is a print by him of James II. with an anchor, but no inſcription, which not being finiſhed when the king went away, is ſo ſcarce, that I have known it ſold for above a guinea. Beſides portraits, Smith performed many hiſtoric pieces, as the loves of the gods

* I am told they were in the poſſeſſion of Mr. Spencer, miniature-painter, and are now in his widow's. They have ſince been ſold ſeparately.

from

from Titian at Blenheim in ten plates; Venus ſtanding in a ſhell, from a picture by Correggio, that was at Buckingham-houſe; Venus and Cupid on a couch; a Satyr and woman after Luca Jordano, and many more, of which perhaps the moſt delicate is a holy family with angels, after Carlo Maratti. There is a print of himſelf after Sir Godfrey Kneller.

SIMON GRIBELIN

1707 } Was born at Blois in 1661, and came to England about 1680; but it was above twenty years before he was noticed. The firſt work that raiſed his reputation was the tent of Darius, publiſhed in 1707. This was followed by a ſet of the Cartoons; their ſucceſs was very great, having never been compleatly engraved before; but they were in too ſmall a volume, nor had Gribelin any thing of greatneſs in his manner or capacity: His works have

have no more merit than finicalneſs, and that not in perfection, can give them. He afterwards publiſhed ſix hiſtoric pieces from pictures in the royal collection at Kenſington, and the cieling of the banquetting-houſe; but none of his plates give any idea of the ſtyle of the maſters they copied. His prints at beſt are neat memorandums. He executed a great number of ſmall plates on gold, ſilver and copper; chiefly for books, but was fitteſt to engrave patterns for goldſmith's work. I have a thick quarto collected by himſelf, of all his ſmall plates, which was ſold by his ſon after his deceaſe, which happened, without any previous ſickneſs, in Long-acre. He caught cold by going to ſee the king in the houſe of lords; fell ill that night, continued ſo next day, and died the third, aged 72. He left a ſon and daughter: The ſon graved in his father's manner, and went to Turkey in the retinue of the earl of Kinnoul, to draw proſpects, but returned in about two years. Gribelin the father engraved ſome portraits, as duke Schomberg,

8 Sir

Sir William Dawes, and a ſmall whole length of the earl of Shaftſbury for the characteriſtics.

Sir NICHOLAS DORIGNY,

Born in France, at Paris, in 1657, was ſon of Michael Dorigny by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the ſtudy of the law, which he purſued till about thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, adviſed him to relinquiſh a profeſſion, to which one of his ſenſes was ſo ill adapted. He took the advice, and having a brother a painter at Rome, determined to embrace the ſame occupation; and ſhut himſelf up for a year to practice drawing, for which he probably had better talents than for the law, ſince he could ſufficiently ground himſelf in the latter in a twelvemonth. Repairing to Rome and

and receiving inftructions from his brother, he followed painting for fome years, when having acquired great freedom of hand, he was advifed to try etching. Being of a flexile difpofition, or uncommonly obfervant of advice, he turned to etching, and practifed that for fome more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he purfued for ten years—we are at leaft got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himfelf. He had now done many plates, and laftly the gallery of Cupid and Pfyche after Raphael —when a new difficulty ftruck him. Not having learned the handling and right ufe of the graver, he defpaired of attaining the harmony and perfection at which he aimed —and at once abandoning engraving, he returned to his pencils—a word from a friend would have thrown him back to the law—however, after two months, he was perfuaded to apply to the graver, and receiving

ceiving ſome hints from one that uſed to engrave the writing under his plates, he conquered that difficulty too, and began with a ſet of planets. Mercury, his firſt, ſucceeded ſo well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raiſed his reputation above all the maſters of that time.

1711 } At Rome he became known to ſeveral Engliſhmen of rank, who perſuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Eaſter following, the intervening time being ſpent in raiſing a fund for his work. At firſt it was propoſed that the plates ſhould be engraved at the queen's expence, and to be given as preſents to the nobility, foreign princes and miniſters. Lord-treaſurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a ſtop to that plan; yet the queen gave him an apartment at Hampton-court with neceſſary perquiſites.

The work however was undertaken by ſubſcription at four guineas a ſet. Yet the labour ſeeming too heavy for one hand, Dorigny ſent to Paris for aſſiſtance, who were Charles Dupuis and Duboſc, who differed with him in two or three years, before the plates were more than half done. What relates farther to thoſe engravers will follow hereafter.

April 1, 1719. Sir Nicholas preſented to king George I. two compleat ſets of the Cartoons, and a ſet each to the prince and princeſs. The king gave him a purſe of 100 guineas, and the prince a gold medal. The duke of Devonſhire, of whom he had borrowed 400*l.* remitted to him the intereſt of four years; and in the following year procured him to be knighted by the king. He painted ſome portraits here, not with much ſucceſs in likeneſs; and his eyes beginning to fail, he retired to France in 1724, and died at Paris in 1746. His collection of drawings had been ſold before in 1723. Among them were ſome after Dominichino and Guercino, and one after Daniel de Volterra,

terra, which Vertue preferred to all his works. There were an * hundred and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a perſon in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finiſhed. They were ſold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and ſmall was 153.

CHARLES DUPUIS,

Beſides part of the Cartoons, engraved ſome plates of the ſtory of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died ſuddenly in 1743. A younger brother of his came over, and did ſome

* Theſe were ſold in one lot for 74*l.* ſeparately afterwards for 102*l.*

plates, but returned ſoon, finding greater encouragement at home.

CLAUDE DUBOSC

Quitted Dorigny at the ſame time with Dupuis, but ſettled here, and undertook to engrave the Cartoons * for printſellers. His next engagement was a ſet of the duke of Marlborough's battles, to be performed in two years for fourſcore pounds a plate, having no aid but Du Guernier who had been in England for ſome years, and who was chiefly employed in etching frontiſpieces for books and plays; but that help not being ſufficient, Duboſc ſent to Paris for † Beauvais and Baron, who aſſiſted him to compleat the work, in 1717. He afterwards took a ſhop and ſold prints. Picart having publiſhed his Religious Ceremonies in 1733, Duboſc undertook to give that

* One Epiciere and Baron aſſiſted him.

† Of this man I find no other account.

work

work in English, and brought over Gravelot and Scotin to carry it on; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's continence by Nicolo Poussin at Houghton. His portrait was drawn by Smybert.

LEWIS DU GUERNIER

1708 } Studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has

been mentioned. At the inftance of lord Halifax he did a large print of Lot and his two daughters from Michael Angelo di Caravaggio, and two ample heads of the duke and duchefs of Queenfberry.

GEORGE BICKHAM,

1709 } Cotemporary with the laft, engraved a few heads, as Sir Ifaac Newton's, and bifhop Blackall's; a folio fheet with fix writing-mafters, one of whom, George Shelly, he engraved alfo from the life 1709, and many other works. He retired to Richmond, and in May 1767, being then living, fold part of his plates and ftock in trade by auction.

S. COIG-

S. COIGNARD,

A name that I find only to a print of Dryden after Kneller. V. Ames, p. 52.

T. JOHNSON,

An artiſt as obſcure as the preceding, graved a print of Bullock the comedian from the life.

JOHN KIP,*

Born at Amſterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and ſeats in this kingdon. They

* There had been before a William Kip who engraved ſome triumphal arches 1603.

were firſt drawn by one Leonard Knyff, his countryman, who alſo painted fowls, dogs, &c. and dealt in pictures. The latter died in Weſtminſter 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were ſold in 1723. Kip engraved an inſide view of the Daniſh church built by Cibber, and died at near 70 years of age in 1722, in a place called Long-ditch, Weſtminſter. He left a daughter whom he had brought up to painting.

GEORGE KING

Did plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who * publiſhed the

* Daniel King wrote Miniature, or the Art of Limning, dedicated to Mrs. Mary Fairfax, daughter of lord Fairfax, afterwards ducheſs of Buckingham. It was MS. in the collection of Thoreſby, and at his ſale was purchaſed by Mr. Scott of Crown-court, Weſtminſter.

Vale Royal of England, drew and engraved the plate of the cathedral at Chefter, and feveral other views in the fame book. His manner refembles Hollar's.

S. NICHOLS,

His prints mentioned by Ames, are of James Owen, and a woman called Yorkfhire Nan. Some of thefe men feem to have been below Vertue's notice, and confequently are only mentioned here, that I may not feem to have overlooked them. Indeed, though Vertue thought that the art raifed it's head a little after the arrival of Dorigny, I find very few, except himfelf, who can pafs for tolerable mafters.

JOSEPH SIMPSON

Was very low in his profeſſion, cutting arms on pewter plates, till having ſtudied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which, though it did not pleaſe the painter, ſerved to make Simpſon known. He had a ſon of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

PETER VAN GUNST

1713 } Was not in England himſelf, but engraved the ſet of whole lengths after Vandyck. * Houbraken came from

* I believe this was not Houbraken the engraver, but a painter of that name, who gave the deſigns for a Hiſtory of the Bible.

Holland

Holland in 1713 to make the drawings, for each of which he received one hundred guilders. The perſons who employed him were Mr. Cock, Mr. Comyns, and the late well-known Mr. Swinny, formerly director of the theatre. Van Gunſt had a ſon who was twice in England, but ſtaid not long.

ROBERT, or ROGER WILLIAMS,

A Welſhman, was, I believe, ſenior to many I have mentioned. He worked only in mezzotinto, in which he had good ſucceſs. His print of Sir Richard Blackmore is uncommonly fine. He contracted a great lameneſs from a ſprain, for which he had his leg cut off, and lived many years afterwards.

W. WIL-

W. WILSON

Did a mezzotinto of lady Newburgh, lord Lanſdown's Myra.

MICHAEL VANDERGUTCH

Of Antwerp, was ſcholar of one Boutats, and maſter of Vertue, who was told by him that Boutats had four daughters and twenty ſons, of whom twelve were engravers, and that one of them, Philip, had twelve ſons, of whom four were engravers. Vandergutch's own family, though not ſo numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practiſed chiefly on anatomic figures; but ſometimes did other things, as a large print of the royal navy, on a ſheet and half, deſigned by one Baſton. His maſter-piece was reckoned a print of Mr.

Savage,

Savage. He was much afflicted with the gout, and died Oct. 16th 1725, aged 65, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons; Gerard the second son, now living,* and

JOHN VANDERGUTCH,

Who was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the preface to his Osteology, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Poussin's picture of Tancred and Erminia.

* He sold pictures, and died in Great Brook-street, London, March 18, 1776, aged 80.

CLAUD

CLAUD DAVID

Of Burgundy, publiſhed a print from the model of a fountain with the ſtatues of queen Anne, the duke of Marlborough on horſeback, and ſeveral river gods, which was propoſed to be erected at the conduit in Cheapſide. Under the print; Opus equitis Claudii David, comitatus Burgundiæ.

CHEREAU, Junior,

Came over by invitation from Duboſc, being brother of a famous engraver of that name at Paris, whoſe manner he imitated. He executed a profile of George I. which was much liked; but aſking extravagant prices, he found ſmall encouragement, and returned home.

BERNARD

BERNARD LENS

Was ſon of a painter of the ſame names, who died Feb. 5, 1708, aged 77, and was buried in St. Bride's. He left four or five MSS. volumes of collections on divinity. His ſon, the ſubject of this article, was a mezzotinto-ſcraper, and drawing-maſter; ſometimes etched, and drew for Sturt and other engravers. He copied the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of ſmall prints in the ſame way, chiefly hiſtories and landſcapes, and drew ſeveral views in England in Indian ink. He died April 28, 1725, aged 66. His ſon was the incomparable painter in water-colours, Bernard Lens, whoſe copies from Rubens, Vandyck, and many other great maſters, have all the merit of the originals, except what they deſerve too, duration. He was drawing-maſter to the duke of Cumberland and the princeſſes

Mary

Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity * of so good a man, as well as excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

SAMUEL MOORE

Of the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written and painted; one he presented to

* Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

Sir

Sir Robert Harley, ſpeaker of the Houſe of Commons, afterwards earl of Oxford; it was an imitation of ſeveral ſorts of prints.

——— SCOTIN,

No eminent artiſt, as appears by his print from Vandyck's Beliſarius at Chiſwick. If the two fine pictures on this ſubject are compared, it muſt not be by ſetting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange ſhould engrave both; I mean, to judge how each has delivered the paſſions, in which deciſion we ſhould not be diverted by the colouring. Indeed, one would ſuppoſe that Vandyck had ſeen Salvator's performance, and deſpairing to exceed him in the principal figure, had transferred his art and our attention to the young ſoldier. Salvator's Beliſarius reflects on his own fortune; Vandyck's warrior moralizes on the inſtability of glory. One aſks one's ſelf which is more touching, to

 behold

behold how a great man feels adverſity, or how a young mind is ſtruck with what may be the cataſtrophe of ambition?

Mr. ENGLISH

1718 } Of Mortlack, who died in 1718, etched a print of Chriſt and the diſciples at Emaus, after Titian.

HENRY HULSBERG,

Born at Amſterdam, did prints of Sir Bulſtrode Whitlocke, Robert Warren, A. M. and Joſeph Warder, a phyſician; ſome of the plates in the Vitruvius Britannicus; a large view of St. Peter's church at Rome, &c. and a head of Aaron Hill, for his Hiſtory of the Ottoman Empire, fol. 1711. After a paralytic illneſs of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which commu-

nity and by a Dutch club he had been ſupported, after he became incapable of buſineſs.

JOHN FABER,

Born in Holland, drew many pictures from the life on * velom with a pen, and ſcraped ſeveral mezzotintos, both from paintings and from nature. His moſt conſiderable works, and thoſe not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Briſtol in May 1721. His ſon,

JOHN FABER, junr.

Surpaſſed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to Eng-

* Vertue had ſeen one of theſe ſmall heads, inſcribed, J. Faber delin. in Graven Hage *1692*.

land at three years old. His firſt inſtructions he received from his father; afterwards he ſtudied in Vanderbank's academy. He executed a prodigious number of portraits, ſome of which are bold, free and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reaſon to wiſh that we had the ſame obligations to him for thoſe at Windſor, and of the admirals at Hampton-court. He died of the gout, very few years ago, at his houſe in Bloomſbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

Son of a lock-ſmith, was born at Sheffield in Yorkſhire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for ſome time ſupported himſelf by graving arms, ſtamps, ornaments, and cuts for books. * The lat-

* In 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

ter

ter gained him an immortality, which with all his fucceeding merit he perhaps would have miffed, if his happening to engrave the portrait of a lady Dunce had not introduced him to the remark of Mr. Pope, who defcribes her

> With flow'rs and fruit by bounteous Kirkall dreft.

At length, drawing in the academy, and making fome attempts in chiaro fcuro, he difcovered a new method of printing, compofed of etching, mezzotinto and wooden ftamps, and with thefe blended arts he formed a ftyle, that has more tints than ancient wooden cuts, refembles drawings, and by the addition of mezzotinto, foftens the fhades on the outlines, and more infenfibly and agreeably melts the impreffion of the wooden ftamps, which give the tincture to the paper and the fhades together. He performed feveral prints in this manner, and did great juftice to the drawing and expreffion of the mafters he imitated. This invention, for one may call it fo, had much fuccefs, much applaufe, no imitators. — I

suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

JAMES CHRISTOPHER LE BLON,

Another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprizing vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though as most of his projects

projects ended in the air, the ſufferers believed the latter. As he was much an enthuſiaſt, perhaps like moſt enthuſiaſts he was both one and t'other.

He diſcovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the beſt maſters. Thus far his viſions were realized. He diſtributed them by a kind of lottery, but the ſubſcribers did not find their prizes much valued. Yet ſurely the art was worth improving, at leaſt in a country ſo fond of portraits. Le Blon's method of mezzotinto at leaſt adds the reſemblance of colour.

He had another merit to the public, with which few inventors begin; he communicated his ſecret, in a thin quarto in French and Engliſh, intituled, "Coloritto, or the Harmony of Colouring in Painting, reduced to Mechanical Practice under eaſy Precepts and infallible Rules." Dedicated to Sir Robert Walpole. In the preface he ſays that he was executing anatomic figures for Monſieur St. André. Some heads co-

loured progreſſively, according to the ſeveral gradations, bear witneſs to the ſucceſs and beauty of his invention. In 1732 he publiſhed a treatiſe on Ideal Beauty, or le Beau Ideal, dedicated to lady Walpole. It was tranſlated from the original French of Lambert Hermanſon Ten Kate.

He afterwards ſet up a project for copying the Cartoons in tapeſtry, and made ſome very fine drawings for that purpoſe. Houſes were built and looms erected in the Mulberry-ground at Chelſea, but either the expence was precipitated too faſt, or contributions did not arrive faſt enough: The bubble burſt, ſeveral ſuffered, and Le Blon was heard of no more.*

JOHN SIMON

Was born in Normandy, and came over ſome years before the death of Smith, who diſagreeing with Sir Godfrey Kneller, Si-

* It is ſaid that he died in an hoſpital at Paris in 1749.

mon

mon was employed by him to copy his pictures in mezzotinto, which he did, and from other masters with good succefs. He was not fo free in his manner as Smith but now and then approached very near to that capital artift, as may be feen in his plates of Henry Rouvigny earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints was fold by auction at Darres's print-fhop in Piccadilly over-againft Coventry-ftreet, Nov. 3d, 1761.

L. BOITARD

Was a Frenchman, and a very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on anatomic figures, and by Dr. Meade. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's Polymetis. He married an

an Engliſhwoman, and left a ſon and a daughter. Boitard's father, who went often to Holland to purchaſe curioſities for Dr. Meade, drew with the pen, in the manner of La Fage, and often ſet his name to his drawings with the time he had employed on them, which ſometimes, even for large pieces, did not exceed fifteen minutes. Showing one of his deſigns to Dorigny, and boaſting of this expedition, Sir Nicholas told him he ſhould have thought a man of his vivacity might have executed two ſuch in the time.

B. BARON,

1725 } Brought over, as has been ſaid, by Duboſc, with whom he broke and went to law, on the plates for the ſtory of Ulyſſes, engraven from the deſigns of Rubens in the collection of Dr. Meade, but they were reconciled, and went to Paris together in 1729, where Baron engraved a

plate

plate from Watteau, and engaged to do another from Titian in the king's collection, for Monſieur Crozat, for which he was to receive 60*l.* ſterling. While at Paris, they both ſat to Vanloo. Baron has executed a great number of works, a few portraits, and ſome conſiderable pictures after the beſt maſters; as the family of Cornaro at Northumberland-houſe; Vandyck's family of the earl of Pembroke at Wilton; Henry VIII. giving the charter to the company of ſurgeons; the equeſtrian figure of Charles I. by Vandyck at Kenſington; it's companion, the king, queen, and two children; and king William on horſeback with emblematic figures, at Hampton-court. His laſt conſiderable work was the family of Naſſau by Vandyck at the earl of Cowper's. Baron died in Panton-ſquare, Piccadilly, Jan. 24th, 1762.

HENRY

HENRY GRAVELOT

Was not much known as an engraver, but was an excellent draughtſman, and drew deſigns for ornaments in great taſte, and was a faithfull copyiſt of ancient buildings, tombs, and proſpects, for which he was conſtantly employed by the artiſts in London. He drew the monuments of kings for Vertue, and gave the deſigns, where invention was neceſſary, for Pine's plates of the tapeſtry in the Houſe of Lords. He had been in Canada as ſecretary to the governor, but the climate diſagreeing with him, he returned to France, whence he was invited over by Duboſc. He was for ſome time employed in Glouceſterſhire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in compoſition and deſign he even excelled his favourite Hollar. He ſometimes attempted painting ſmall hiſtories and converſations.

Of

Of his graving are the prints to Sir Thomas Hanmer's edition of Shakeſpear, and many of them he deſigned; but it is his large print of Kirkſtall-abbey which ſhows how able an engraver he was.

JOHN PINE

Need but be mentioned, to put the public in mind of the ſeveral beautifull and fine works for which they are indebted to him. The chief of them are, the ceremonies uſed at the revival of the order of the Bath by king George I. the prints from the tapeſtry in the Houſe of Lords, repreſenting the deſtruction of the Spaniſh Armada, a book rivalling the ſplendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient baſreliefs and gems illuſtrating the ſubjects. He has given too a print of the Houſe of Commons, ſome ancient charters, and other things. His head painted by Mr.

Mr. Hogarth in the manner of Rembrandt is well known from the print.

ARTHUR POND,

Another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illuſtrious heads, engraved by Houbraken and Vertue, and which might ſtill be enlarged. Mr. Pond was author too of the deſign for engraving the works of Claud Lorrain and Gaſpar Pouſſin, of which ſeveral numbers were exhibited; a few landſcapes from Rembrandt, and other maſters, and prints from Paolo Panini followed. He alſo publiſhed many prints from fine drawings, and a ſet of Caricaturas after Cavalier Ghezzi. Mr. Pond had ſingular knowledge in hands, but conſiderably more merit as an editor than as a painter, which was his profeſſion both in oil and crayons. He had formed a capital collection of etchings by the beſt maſters,

maſters, and of prints, all which he diſpoſed of to a gentleman in Norfolk: they have ſince been ſold by auction, as were his cabinet of ſhells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's, Pope's and lord Bolingbroke's.

HENRY FLETCHER

1729 } Publiſhed a print, the ſtory of Bathſheba, from Sebaſtian Concha, his firſt eſſay on his own account. He alſo engraved a print of Ebenezer Pemberton, miniſter of Boſton.

CAREY CREED

1730 } Publiſhed a ſet of plates from the ſtatues and buſts at Wilton.

JOSEPH

JOSEPH WAGNER,

1733 } A Swiſs, came to England in 1733, aged between 20 and 30. He had ſtudied painting a little, but being encouraged by Amiconi, engraved after the works of the latter. His firſt productions were plates of the three princeſſes, Anne, Amelie, and Caroline; his next, a whole length of the czarina Anne. He afterwards executed two prints of boys, and about an hundred plates, views of Roman antiquities, moſt of them copied from old engravings, and from Canaletti ſome proſpects of Venice, whither he accompanied Amiconi, intending to keep a print-ſhop there.

THOMAS PRESTON

Did a print of Mr. Pope, and a large head of admiral Blake, with ſhips under it.

JOHN LAGUERRE

Was fon of Lewis Laguerre, a painter of hiftory, by whom he was educated to the fame profeffion, and had a genius for it—but neglecting to cultivate it, he took to the ftage, in which walk he had merit, as he had fuccefs in painting fcenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falftaffe, Piftol and Dol Tearfheet, with other theatric characters, alluding to a quarrel between the players and patentees, and a fet of prints, of Hob inthe Well, which fold confiderably; but he died in indifferent circumftances in March 1748. Lewis the father etched a print of Midas fitting in judgment between Pan and Apollo.

PETER FOURDRINIERE

Who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN GREEN

A young man who made great proficience in graving landſcapes, and other things; particularly heads of Thomas Rowney; Thomas Shaw, D. D. W. Derham, D. D. and the plates for Borlaſe's Natural Hiſtory of Cornwall, and many of the ſeats, was born at Hales Owen in Shropſhire, and bred under Baſire, an engraver of maps, father of the preſent engraver to the Antiquarian Society. Green was employed by the Univerſity of Oxford, and continued their almanacs; but died immaturely three or four years

years ago. His brother is in the ſame buſineſs.

Beſides all I have mentioned, diſperſed in Vertue's MSS. I have ſince found ſome more names, of whom the notices are ſo ſlight, that it is not worth while to endeavour finding proper places for them. Their names are, Morellon le Cave,* a ſcholar of Picart; J. Cole; P. Williamſon; G. Lumley, who ſettled at York; P. Tempeſt; Peter Coombes; P. Pelham; E. Kyte; George Kitchin, who did heads of Mahomet and Muſtapha, Turks belonging to George I.; and William Robins, Alexander Brown, and De Blois, mezzotinters: Van † Bleek, who executed of late years a fine print of Johnſon and Griffin, players; and A. Van Haecken, who has given a head of Dr. Pepuſch and ſome others. John Stone the younger drew and engraved one of the

* He did a head of Dr. Pococke, before Twells's edition of the doctor's works.

† He died July 26, 1764.

plates for Dugdale's Warwickſhire. T. Pingo did a plate of arms for Thoreſby's Leeds; S. Boiſſeau, a plate for Aaron Hill's Hiſtory of the Ottoman Empire; and Th. Gardner, a ſet for the Common Prayer paraphraſed, by James Harris, 1735. Several Engliſh portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and P. De Jode; J. De. Leuw; Pontius; Edelinck, and Picart. Many alſo have been engraved by unknown hands.

To the concluſion of theſe Memoires, and for a ſeparate article, I reſerve an account of him, to whom his country, the artiſts whoſe memories he has preſerved, and the reader, are obliged for the materials of this work.

On living artiſts it is neither neceſſary nor proper to expatiate. The taſk will be eaſy to others hereafter to continue the ſeries. Here is a regular ſucceſſion from the introduction of the art into England to the preſent year; and the chief æras of it's improvements and extention marked. That

the

the continuation will afford a brighter liſt, one may augur, from the protection given to the arts, from the riches and flouriſhing ſtate of our dominion, and from the maſters we actually poſſeſs. Houſton,* Mac Ardell,† and Fiſher, have already promiſed by their works to revive the beauty of mezzotinto. The exquiſite plates of architecture, which daily appear, are not only worthy of the taſte which is reſtored in that ſcience, but exceed whatever has appeared in any age or country. ‡ Mr. Rooker is the Marc Antonio of architecture. Vivares and ſome others, have great merit in graving landſcape. Major's works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living;

* Mr. Houſton died Aug. 4, 1775.

† Mr. Mac Ardell died June 2, 1765.

‡ Mr. Rooker died Nov. 22d, 1774.

but I cannot omit ſo capital a maſter as Mr. Strange, leaſt it ſhould look like the contrary. When I have named him, I have mentioned the art at it's higheſt period in Britain.

Oct. 10th, 1762.

F I N I S.

P O S T-

POSTSCRIPT.

THIS volume, the Editor was fenfible at its compilation, was the moft imperfect part of Vertue's and his own accounts of the Hiftory and Progrefs of the Arts in England. It would not be difficult at prefent to give a much more compleat deduction of the Graphic Art in its different branches. But not only the indolence that attends age, and frequent illneffes, have indifpofed the Author from enlarging his plan; more pardonable reafons determined him to make very few additions to this new edition; nor fhould he have thought of republifhing the work, unlefs folicited by Mr. Dodfley. The indulgence of the public ought to imprint refpect, not prefumption; and inftead of trefpaffing anew on that lenity, the author has long feared he fhould be reproached, that

Detinuit noftras numerofus Horatius aures;

a quotation he fhould not dare to apply to himfelf, if adjectives in *ofus*, as famofus, &c. were not moft commonly ufed by Latian authors in a culpatory fenfe; and thus *numerofus* only means *too voluminous*. Another reafon for not having enlarged the preceding work was, that it would interfere with the plan laid down of terminating the hiftory of

the Arts at the conclusion of the last reign. In fact, a brighter æra has dawned on the manufacture of prints. They are become almost the favourite objects of collectors, and in some degree deserve that favour, and are certainly paid as if they did. Engraved landscapes have in point of delicacy reached unexampled beauty. A new species has also been created; I mean, Aqua-Tinta—besides prints in various colours.

Perhaps it would be worth while to melt down this volume, and new-cast it, dividing the work into the several branches of Wood-cuts, Engravings, Etchings, Mezzotints, and Aqua-Tints. A compiler might be assisted by some new publications, as the Essays on Prints, Strut's Dictionary of Engravers, and a recent History of the Art of Engraving in Mezzotinto, printed at Winchester, wherein are mentioned foreign notices on the Arts.

Were I of authority sufficient to name my successor, or could prevail on him to condescend to accept an office which he could execute with more taste and ability; from whose hands could the public receive so much information and pleasure as from the author of the Essay on Prints, and from the Tours, &c.? And when was the public ever instructed by the pen and pencil at once, with equal excellence in the style of both, but by Mr. Gilpin?

T H E

L I F E

O F

Mr. GEORGE VERTUE.

THE enſuing account is drawn from his own notes, in which the higheſt praiſe, he ventures to aſſume, is founded on his induſtry—How many men in a higher ſphere have thought that ſingle quality conferred many ſhining others! The world too has been ſo complaiſant as to allow their pretenſions. Vertue thought the labour of his hands was but labour—the Scaligers and ſuch book-wights have miſtaken the drudgery of their eyes for parts, for abilities—nay, have ſuppoſed it beſtowed wit, while it only ſwelled their arrogance, and unchained their ill-nature. How contemptuouſly would ſuch men have ſmiled

at a ploughman, who imagined himſelf authorized to abuſe all others, becauſe he had turned up more acres of ground!—and yet he would have toiled with greater advantage to mankind.

George Vertue was born in the pariſh of St. Martin's in the Fields, London, in the year 1684. His parents, he ſays, were more honeſt than opulent. If vanity had entered into his compoſition, he might have boaſted the antiquity of his race: two of his name were employed by Henry VIII. in the board of works; but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a maſter who engraved arms on plate, and had the chief buſineſs of London; but who being extravagant, broke and returned to his country, France, after Vertue had ſerved him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the ſcholar has concealed his name. As it is proper the repub-

republic of letters ſhould be acquainted with the minuteſt circumſtances in the life of a renowned author, I queſtion if Scaliger would have been ſo tender.

Returned to his parents, Vertue gave himſelf entirely to the ſtudy of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to ſeven, engraving copper-plates for him, when, having received inſtructions and advice from ſeveral painters, he quitted his maſter on handſome terms, and began to work for himſelf. This was in the year 1709. The firſt twelvemonth was paſſed in drawing and engraving for books.

The art was then at the loweſt ebb in England. The beſt performers were worn out: the war with France ſhut the door againſt recruits; national acrimony, and the animoſity of faction diverted public attention from common arts of amuſement. At that period the young engraver was recommended to Sir Godfrey Kneller, whoſe reputation, riches, parts, and acquaintance with

with the firſt men in England ſupported what little taſte was left for Virtù, and could ſtamp a character where ever he deigned to patronize. My author mentions with dutifull ſenſibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying ſoon after, left a widow and ſeveral children to be ſupported by our ſcarce-fledged adventurer. His own words ſhall tell how he felt his ſituation, how little the falſe colours of vanity gave a ſhining appearance to the morning of his fortune; "I was, ſays he, the eldeſt, and then the only one that could help them, which added circumſpection in my affairs then, as well as induſtry to the end of my life."

At intervals of leiſure, he practiſed drawing and muſic, learned French and a little Italian. It appears that he afterwards acquired Dutch, having conſulted in the originals all that has been written in thoſe three languages on the art to which he was devoted.

His

His works began to draw attention, and he found more illuſtrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbiſhop Tillotſon, and rewarded him nobly. The print will ſpeak for itſelf. It was the ground-work of his reputation, and deſerved to be ſo. Nothing like it had appeared for ſome years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunſt in Holland: "It ſeemed," ſays he himſelf, "as if the ball of fortune was toſſed up to be a prize only for Vertue." One cannot eſtimate ſucceſs at a lower rate, than to aſcribe it to accident; the compariſon is at once modeſt and ingenious. Shade of Scaliger, which of your works owed it's glory to a dearth of genius among your cotemporaries?

In 1711 an academy of painting was inſtituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the firſt members; and drew there for ſeveral years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervafe, Gibfon, and others.

On the acceffion of the prefent royal family he publifhed a large head of the king from a painting by Kneller. As it was the firft portrait of his majefty, many thoufands were fold, though by no means a laborious or valuable performance. However it was fhewn at court, and was followed by thofe of the prince and princefs. All concurred to extend his bufinefs. In any recefs from that he practifed in water-colours, fometimes attempting portrait; oftener copying from ancient or curious pieces which he propofed to engrave. So early as the year 1713 he commenced his refearches after the lives of our artifts, and began his collections, to which he added prints by former mafters, and every thing that could tend to his great work, the Hiftory of the Arts in England. Wherever he met with portraits of the performers, he fpared no pains in taking copies. His journies over England with the fame view will appear in the courfe of his

his life. Theſe travels were aſſiduouſly employed in making catalogues, obſervations, and memorandums of all he ſaw.

His thirſt after Britiſh antiquities ſoon led him to a congenial Mæcenas. That munificent collector, Robert Harley, ſecond earl of Oxford, early diſtinguiſhed the merit and application of Vertue. The invariable gratitude of the latter, expreſſed on all occaſions, implies the bounty of the patron. "The earl's generous and unparalleled encouragement of my undertakings, by promoting my ſtudious endeavours," ſays he, "gave me great reputation and advantage over all other profeſſors of the ſame art in England." Another leſſon of humility. How ſeldom is fame aſcribed by the poſſeſſor to the countenance of others! The want of it is complained of—here is one inſtance, perhaps a ſingular inſtance, where the influence is acknowledged—after the death of the benefactor.

Another patron was Heneage Finch * earl of Winchelſea, whoſe picture he paint-

* He died in 1726.

ed,

ed, and engraved; and who, being president of the society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.

Henry Hare, the last lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made

their

their journies more delightful, by explaining, taking draughts, and keeping a regiſter of what they ſaw. This was the caſe in a journey he took with lord Coleraine to Saliſbury, Wilton and Stonehenge. Of the latter he made ſeveral views: Wilton he probably ſaw with only Engliſh eyes. Amid legions of warriors and emperors, he ſought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoſo might inhabit that palace of arts, and never interfere. An ancient indeed would be a little ſurprized to find ſo many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into chriſtians, but many an emperor acts the part at Wilton of ſcarcer Cæſars.

In 1726 Vertue, with Mr. Stephens the hiſtoriographer, viſited St. Albans, Verulam and Gorhambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

Great part of his time was employed for lord Oxford, for whom he engraved por-

traits of Mr. Prior, Sir Hugh Middleton, &c. For the duke of Montagu he did Sir Ralph Windwood; for Sir Paul Methuen, Cortez; archbiſhop Warham from Holbein's original at Lambeth; and for lord Burlington, Zucchero's queen of Scots.

His prints growing numerous, many perſons were deſirous of having a compleat collection. He made up ſets for Sir Thomas Frankland, for Mr. Weſt, and for lord Oxford; the laſt in three large volumes, carried down to 1741, and ſold after the earl's death to the late earl of Aileſbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for ſix weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient ſeats of the counteſs of Oxford, where after the earl's death ſhe aſſembled the portraits of her anceſtors to a prodigious number, the heroes of many an illuſtrious race. Thence they paſſed to Chatſworth, and York, where Vertue had the pleaſure of converſing with Mr. Francis

Place,

Place, who had been intimate with Hollar. Trifling circumſtances to thoſe who do not feel what he felt. Vertue drew up an account of this progreſs and preſented it to his patron.

For ſome years his ſtages were marked by noble encouragement, and by opportunities of purſuing his favorite erudition. He was invited whither he would have wiſhed to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different ſets of ſaints. In 1728 the Duke of Dorſet called him to Knowle. Humble before his ſuperiors, one conceives how his reſpect was heightened at entering ſo venerable a pile, realizing to his eyes the ſcenes of many a waking viſion. Here he drew ſeveral of the poets. But he was on fairy ground; Arcadia was on the confines; could he reſiſt an excurſion to Penſhurſt? One may judge how high his enthuſiaſm had been wrought, by the mortification he expreſſes at not finding there a portrait of Sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a ſiſter art, he treated it with the affection of a relation. He had collected many notes touching the profeſſors, and here and there in his MSS. are ſome ſlight attempts of his own. But he was of too timid and correct a nature to ſoar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never ſuffered his imagination to lend him eyes. Where he could not diſcover he never ſupplied.

After his poets, of which he propoſed to enlarge the ſeries, it was his purpoſe to give ſets or claſſes of other eminent men. This was the firſt idea of illuſtrious heads, a hint afterwards adopted by others, and at laſt taken out of *his* hands, who was beſt furniſhed with materials for ſuch a work. Some branches he executed himſelf with deſerved applauſe.

About this time he again went to Oxford, copied ſome original paintings, and took an account of what portraits they have

have of founders and benefactors, and where depofited. Thence to Gloucefter to draw the monument of Edward II. having for fome years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work foon after unexpectedly called forth. On his return he ftopped at Burford to view the family-piece of Sir Thomas More, and vifited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by ftealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modeft author of that ingenious and polifhed little piece, Reflexions on Learning.

Vertue's next confiderable production was the heads of Charles I. and the loyal fufferers in his caufe, with their characters fubjoined from Clarendon. But this was fcarce finifhed, before appeared Rapin's Hiftory of England, " a work, fays he, that had a prodigious run, efpecially after tranflated, infomuch that it became all the con-

versation of the town and country, and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week." The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library.

In 1734 he renewed his journies about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penshurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney, the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Coleshill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Ver-

tue

tue did not want true devotion to Shakespear) by Mr. Sheldon's at Weſton, where are a few curious pictures, ſaw Blenheim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordſhire to verify his ideas about Hunſdon, the ſubject as he thought of queen Elizabeth's progreſs. The old lord Digby, who from tradition believed it the queen's proceſſion to St. Paul's, after the deſtruction of the Armada, was diſpleaſed with Vertue's new hyphotheſis. The ſame year he ſaw Windſor and Mr. Topham's collection of drawings at Eton.

He next engaged with the Knaptons to engrave ſome of the illuſtrious heads, the greater part of which were executed by Houbraken, and undoubtedly ſurpaſſed thoſe of Vertue. Yet his performances by no means deſerved to be condemned as they were by the undertakers, and the performer laid aſide. Some of Houbraken's were careleſsly done, eſpecially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his ſcrupulous veracity could not digeſt imaginary portraits, as

are ſome of thoſe engraved by Houbraken, who living in Holland ignorant of our hiſtory, uninquiſitive into the authenticity of what was tranſmitted to him, engraved whatever was ſent. I will mention two inſtances; the heads of Carr earl of Somerſet and ſecretary Thurloe are not only not genuine, but have not the leaſt reſemblance to the perſons they pretend to repreſent. Vertue was incommode; he loved truth.

Towards the end of 1738 he made another tour with lord Oxford through Kent and Suſſex, viſiting Rocheſter, Canterbury, Chicheſter, Portſmouth, Southampton and Wincheſter; and the principal ſeats, as Petworth, Goodwood, Stanſted, and Coudray—the laſt alone worth an antiquary's journey. Of all theſe he made various ſketches and notes; always preſenting a duplicate of his obſervations to lord Oxford.

He had yet another purſuit, which I have not mentioned; no man had ſtudied Engliſh coins more; part of his reſearches

have

have appeared in his account of the two Simons.

He ſtill wanted to viſit the eaſt of England. In 1739 his wiſh was gratified; lord Coleraine, who had an eſtate at Walpole in the borders of Norfolk in Lincolnſhire, carried him by Wanſted, Mouſham, Goſfield, St. Edmundſbury, Sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they ſaw many churches and other ſeats.

In 1740 he publiſhed his propoſals for the commencement of a very valuable work, his hiſtoric prints, drawn with extreme labour and fidelity, and executed in a moſt ſatisfactory manner. Queen Elizabeth's progreſs he copied exactly in water-colours for lord Oxford, who was ſo pleaſed with it, that he ſent Mr. Vertue and his wife a preſent of about 60 ounces of plate—but thus arrived at the ſummit of his modeſt wiſhes, that is, rewarded for illuſtrating Engliſh hiſtory—his happineſs was ſuddenly daſhed; he loſt his noble friend the earl, who died June 16, 1741. "Death, ſays he emphatically,

cally, put an end to that life that had been the ſupport, cheriſher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue!"

So ſtruck was the poor man with this ſignal misfortune, that for two years there is an hiatus in his ſtory—he had not ſpirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of thoſe graved from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the houſe of Howard, the duke made him a preſent of a bank note of 100*l.*

His merit and modeſty ſtill raiſed him friends. The counteſs dowager of Oxford alleviated his loſs of her lord: their daughter the ducheſs of Portland he mentions with equal gratitude; the late duke of Rich-

Richmond and lord Burlington did not forget him among the artiſts they patronized. But in 1749 he found a yet more exalted protector. The late prince of Wales ſent for him, and finding him maſter of whatever related to Engliſh antiquity, and particularly converſant in the hiſtory of king Charles's collection, which his royal highneſs wiſhed as far as poſſible to re-aſſemble, he often had the honour of attending the prince, was ſhewn his pictures by himſelf, and accompanied him to the royal palaces, and was much employed in collecting prints for him, and taking catalogues, and ſold him many of his own miniatures and prints.

He had now reaſon to flatter himſelf with permanent fortune. He ſaw his fate linked with the revival of the arts he loved; he was uſefull to a prince who trod in the ſteps of the accompliſhed Charles; no Hugh Peters threatened havoc to the growing collection—but a ſilent and unexpected foe drew a veil over this ſcene of comfort, as it had over the former. Touched yet ſubmiſſive, he ſays, after painting the prince's quali-

qualifications, and the hopes that his country had conceived of him, — " but alas, Mors ultima rerum! O God, thy will be done! Unhappy day, Wednesday March 20th, 1751!" His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoires in melancholy and disjointed sentences thus,—" Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends, and the encouragement from them less and less daily —this year—and worse in appearance begins with 1752."

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, sollicitous to leave a decent competence to a * wife with whom he had lived many years in tender harmony. His volumes of the works

* Margaret his wife survived him, and died March 17, 1776, in the 76th year of her age. His brother James, who followed the same profession at Bath, died about 1765.

of

of Hollar and the Simons, I have mentioned here and elſewhere. The reſt of his works will appear in the enſuing liſt.

He died July 24th, 1756, and was buried in the cloyſters of Weſtminſter-abbey on the 30th following, with this epitaph,

Here lyes the body of George Vertue
Late engraver
And fellow of the Society of Antiquaries,
Who was born in London 1684,
And departed this life on the 24th of July 1756.

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame ſhall each ſucceeding artiſt own
Longer by far than monuments of ſtone.

Two other friends—not better poets indeed,—inſerted the following lines in the papers, on viewing his monument:

Proud artiſt, ceaſe thoſe deeds to paint on ſtone,
Which far above the praiſe of man have ſhone:
Why ſhould your ſkill ſo vainly thus be ſpent?
For Vertue ne'er can need a monument.

Another,

Another,

Troubled in mind and preſs'd with grievous ſmart,
Her happy manſions left the Graphic Art,
And thus to Science ſpoke; "what! can it be?
"Is famous Vertue dead?—then ſo are we."

Theſe are well-meant hyberboles on a man who never uſed any; he was ſimple, modeſt, and ſcrupulous; ſo ſcrupulous, that it gave a peculiar ſlowneſs to his delivery; he never uttered his opinion haſtily, nor haſtily aſſented to that of others. As he grudged no time, no induſtry, to inform himſelf, he thought they might beſtow a little too, if they wiſhed to know. Ambitious to diſtinguiſh himſelf, he took but one method, application. Acquainted with all the arts practiſed by his profeſſion to uſher their productions to the public, he made uſe of none. He only lamented he did not deſerve ſucceſs, or if he miſſed it when deſerved. It was ſome merit that carried ſuch baſhfull integrity as far as it did go.

He

He was a ſtrict Roman Catholic; yet even thoſe principles could not warp his attachment to his art, nor prevent his making it ſubſervient to the glory of his country. I mention this as a ſingular inſtance. His partiality to Charles the firſt did not indeed claſh much with his religion; but who has preſerved more monuments of queen Elizabeth? Whatever related to her ſtory he treated with a patriot fondneſs; her heroes were his. His was the firſt thought of engraving the tapeſtry in the Houſe of Lords; his a project of giving a ſeries of proteſtant biſhops—for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures and drawings were ſold by auction May 17th, 1757. Lord Beſborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his ſeries of hiſtoric prints; there too I purchaſed his drawings taken from Holbein; and ſince his death, the beſt piece he ever painted, a ſmall

whole-length of the queen of Scots in water-colours.

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

LIST

OF

VERTUE's WORKS.

SMALL head of the ducheſs of Marlborough; the firſt print he publiſhed.

The rat-catcher's head from Viſcher, his ſecond print.

Zephyrus in the clouds, with two Engliſh verſes.

William prince of Orange, from Vandyck, ſmall half-length; mezzotinto.

Sleeping Venus, with three Cupids and a Satyr, from Coypel.

ROYAL PORTRAITS.

CLASS I.

Four ſmall plates of kings from William I. to George I. incluſively.

The ſame in one plate.

Large ſet of heads of the kings, for Rapin. Smaller ſet, ditto.

Monuments of the Confeſſor, Edward I. Henry V. Henry VII. Edward VI. for the ſeries of royal tombs.

Richard II. whole-length, from the painting in Weſtminſter-abbey.

Queen Elizabeth, profile, from Iſaac Oliver.

Ditto from Hilliard, in Hearn's Camden's Elizabetha.

Mary queen of Scots, from Zucchero, to the knees.

A head of the ſame, ſmaller.

The ſame queen, ſmall, from the picture at St. James's.

Ditto,

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the king and queen of Bohemia, and one of their children.

Charles I. and his queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George prince of Wales, large.

The princess of Wales, smaller.

The same when queen, large.

Ditto, with an angel bringing a crown; from Amiconi.

Frederic prince of Wales, in a tied perriwig and armour, from Boit.

Princess Anne.

William duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers; mezzotinto, very bad. My proof has no inscription.

CLASS 2. NOBLEMEN.

William Seymour duke of Somerset.

Henry Somerset duke of Beaufort.

William Cavendish duke of Newcastle, for the illustrious heads.

John duke of Marlborough.

John duke of Buckingham.

Philip duke of Wharton, from Jarvis, no inscription.

Lionel duke of Dorset, in robes of the garter.

Ditto, in coronation robes, white staff.

Henry Howard earl of Surrey, with many devices.

Ditto, smaller, copied from Hollar.

Francis earl of Bedford, for the illustrious heads.

Edward earl of Dorſet, ditto.

Heneage earl of Winchelſea; blank ſhield, coronet and ſupporters, no inſcription; nor any croſs ſtrokes in the figure.

Robert Dudley earl of Leiceſter. } Small heads.
Edward earl of Clarendon.
Edward earl of Sandwich.

The earl of Derwentwater.

Edward earl of Orford.

Charles earl of Halifax.

Robert earl of Oxford, garter robes, white ſtaff, one of his laſt and worſt works.

Edward earl of Oxford, ſitting, in night-gown and cap; many pieces of his collection round him.

Ditto in his robes, whole length.

Thomas earl of Strafford.

Horace lord Vere.

John lord Somers.

William lord Burleigh.

CLASS 3. LADIES.

Sarah duchefs of Somerfet, whole length.

Elizabeth countefs of Shrewfbury.

Dorothy countefs of Sunderland.

The lady Morton.

Henrietta countefs of Orrery.

Frances lady Carteret. } Wives of John

Sophia countefs Granville. } earl Granville.

Mrs. Margaret Halyburton, infcriptions in Latin and Englifh.

Lady M. Cavendifh Harley, for the fmall edition of Waller.

CLASS 4. BISHOPS.

Archbifhop Warham, for the illuftrious heads.

Ditto, fmall.

Archbifhop Cranmer; with a book in both hands, æt. 57. By miftake the infcription and arms give it for Parker.

Archbifhop Parker, books before him and on each fide; fine.

Ditto,

Ditto, book in one hand, ſtaff in the other.

Ditto, ſmaller, and only the head.

Archbiſhop Whitgift, book on a cuſhion before him.

Ditto, ſmaller, head.

Archbiſhop Grindal.

Archbiſhop Bancroft.

Archbiſhop Tillotſon, ſitting in a velvet chair, fine.

John Potter, biſhop of Oxford.

Ditto, when archbiſhop, in a chair, holding a book on his knee.

Francis Godwin, biſhop of Landaff.

Archbiſhop Blackburne.

James Sharp, archbiſhop of St. Andrews.

John Jewel, biſhop of Saliſbury.

John Robinſon, biſhop of London.

Edmund Gibſon, biſhop of London.

The ſame print, but with books and charters on each ſide of the arms.

Edward Chandler, biſhop of Durham.

Richard Fox, biſhop of Wincheſter. Joannes Corvus Flandrus faciebat.

Hugh Latimer, biſhop of Worceſter.

William Talbot, biſhop of Saliſbury.

Gilbert Burnet, biſhop of Saliſbury.

Ofspring Blackhall, biſhop of Exeter.

William Loyd, biſhop of Worceſter, ſitting in a chair in his library, one of his moſt capital works.

Ditto, a large head.

Francis Gaſtrell, biſhop of Cheſter.

Richard Smalbroke, biſhop of Litchfield and Coventry.

George Smalridge, biſhop of Briſtol.

Francis Atterbury, biſhop of Rocheſter. Two, with ſome little difference in the inſcriptions.

Thomas Ken, biſhop of Bath and Wells. Three different prints.

Philip Biſſe, biſhop of Hereford.

Thomas Tanner, biſhop of St. Aſaph.

Martin Benſon, biſhop of Gloceſter.

Benjamin Hoadley, rector of St. Peter Poor (afterwards biſhop of Wincheſter.)

Thomas Wilſon, biſhop of Sodor and Man.

CLASS

CLASS 5. CLERGYMEN.

John Spencer, dean of Ely.

Laurence Echard.

Thomas Biſſe, S. T. P.

William Lupton, S. T. D.

George Brown, A. M.

Mr. Kettlewell.

George Troſſe, V. D. M.

Effigies Authoris, arms. It is Burnet of the Charter-houſe. Alſo, (a print of) The ſacred theory of the earth; (according to his ſyſtem.)

Mr. Iſaac Mills.

William Whiſton.

E. T. Epiſc. Oſs. deſignatus. It is Edward Teniſon.

Matthew Henry, V. D. M.

Dr. Conyers Middleton. This was deſigned for his works, but was rejected, as Vertue's eyes had begun to fail.

John Barwick, dean of St. Paul's.

John

John Gilbert, canon of Exeter.

R. Cudworth, D. D.

Isaac Watts, V. D. M.

Another, D. D. with a book in his hand.

Dr. Swift.

Another, smaller, in a night-gown.

Another, still smaller: under it, Non Pareil.

Humphry Gower, master of St. John's Coll.

John Gale, M. A. and D. P.

Daniel Burgess.

John Edwards, S. T. P.

Lewis Atterbury, L. L. D.

John Harris, S. T. P.

Richard Fiddes, S. S. T. P.

Mr. Hall (executed) no name. Arms.

Montrose, no name, cap, band, picked beard.

John Gill, S. T. P.

Humphrey Prideaux, dean of Norwich.

John Owen, dean of Christ-church.

Mr. Thomas Stackhouse.

Ralph Taylor, S. T. P.

Henry Sacheverell.

John

John Westley, two of them, 1742, 1745.

John Strype.

John Flamsteed.

Richard Bentley.

Joseph Spence.

Samuel Clarke. Three. The two smallest have no difference, but that to one is added Dna. Hoadley pinx. Perhaps the other was only a proof.

Mr. Spinckes.

Mr. Henry Grove.

Robert South, S. T. P.

John Piggott, V. D. M.

Robert Moss, dean of Ely.

William Broome.

A. Blackwall, M. A.

Mr. Joseph Stennet.

Edmund Calamy, D. D.

Thomas Bradbury.

John Laurence, A. M.

Philip Dodderidge.

CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

Sir Thomas More.
Sir Nicholas Bacon.
Sir Francis Bacon.
Tomb of the ſame.
Sir Thomas Parker.
The ſame, when earl of Macclesfield.
Sir Peter King, lord chief juſtice.
The ſame, when chancellor.
Sir Matthew Hale.
John lord Forteſcue.
Sir John Willes.
Sir Robert Eyre.
Sir Robert Raymond.
Henry Powle, ſpeaker and maſter of the rolls.
Sir Joſeph Jekyll, maſter of the rolls.
The ſame, ſitting in a chair, fine.
John Verney, maſter of the rolls, fine.
James Reynolds, chief baron.

Sir James Steuart, lord advocate.

Sir John Comyns, chief baron.

Sir Francis Page, baron of the Exchequer.

The same, justice of the King's-bench.

Sir John Blencowe, justice of the Common-pleas.

Robert Price, baron of the Exchequer.

Sir James Mountague, ditto.

Alexander Denton, just. of Common-pleas.

Sir Laurence Carter, baron of Exchequer.

William Peere Williams, esq.

Thomas Craig of Riccartoun.

Thomas Vernon, esq.

Lord-keeper North.

Sir Dudley North.

Roger North, esq.

John Bridges, esq.

CLASS 7. MINISTERS, and GENTLEMEN.

Sir Francis Walsingham.
Sir Walter Raleigh.
Another, small.
Sir Nicholas Throckmorton.
Sir Francis Drake, large, poorly done.
Thomas Harley, esq. of Brampton-bryan.
Sir Robert Harley, knight of the Bath.
Sir Edward Harley, ditto.
Edward Harley, esq. auditor of the Imprest.
Sir Ralph Winwood.
William Trumbil, esq. envoy to Brussels.
Sir William Trumbull, secretary of state.
John Thurloe, esq.
Sir Edward Nicholas.
Sir Thomas Roe.
James Craggs, esq. senr.

Lord Aubrey Beauclerk, poorly done.

Sir Watkyn Williams Wynn.

Sir Thomas Rawlinſon, lord-mayor.

Francis Mundy.

Sir Philip Sydenham.

Mr. Parker.

James Gardiner, A. M.

Henry Barham, eſq.

A gentleman, in a cravat, looſe cloak, arms, label above him, no inſcription.

John Graves, gent. aged 102, 1616.

Richard Graves, of Michleton, eſq. d. 1669.

Richardus Graves de Michleton, ob. 1731.

Monument of Mrs. Eleanor Graves, &c.

Samuel Dale, M. L.

John Morley, eſq.

James Puckle, ſmall.

John Bagford. My proof is on Indian redd'ſh paper. Vertue was fond of printing on papers of various colours.

John Murray of Sacomb, antiquary.

CLASS

CLASS 8. PHYSICIANS, &c.

Peter Barwick, physician to Charles II.
Dr. Ratcliffe.
Dr. Turner.
Another, smaller.
Thomas Fuller, M. D.
Thomas Willis, M. D.
John Friend, M. D.
John Marten, surgeon.
Ambrose Godfrey, chymist.

CLASS 9. FOUNDERS, BENEFACTORS, &c.

Hugh Price, founder of Baliol-coll.
Sir Thomas Gresham.
Statue of ditto.
Tomb of ditto.
Edward Colston, esq.

Sir Hugh Myddleton, fine.
Dr. Colet.
Bust of ditto.
Thomas Sutton.
Tomb of ditto.
View of the Charter-house.
William Lancaster, S. T. P.

CLASS 10. ANTIQUARIES, AUTHORS, MATHEMATICIANS.

William Lambard.
John Stowe.
Sir Robert Cotton.
John Selden.
Sir James Ware.
Thomas Hearne. Two different.
Robert Nelson.
Walter Moyle, esq.
William Baxter.
Richard Baxter, prefixed to Calamy's Life of Baxter.

Mr. Wollaston.

Sir Isaac Newton.

Abraham Sharp.

George Holmes.

Sir Philip Sidney, with many devices.

Small head of ditto.

The same, whole length, sitting under a tree.

Robert Boyle, two of them.

Mr. Steel, in a cap.

The same when Sir Richard, in a wig.

Mr. Addison, two: one has his arms.

Edmund Halley.

Mr. John Freake.

CLASS II. POETS and MUSICIANS.

Title-page to the set of 12 poets, in an ornamented border, with lord Oxford's arms.

1. John Gower. †

† Those numbered are the set. Those with an asterisk do not belong to it.

2. Geofry

2. Geofry Chaucer.
3. Edmund Spencer.
4. William Shakeſpeare.
5. Ben Johnſon.
6. Francis Beaumont.
7. John Fletcher.
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer, large, in oval frame. *

Another ſmaller, verſes in old character. *

A plate with five ſmall heads of Chaucer, Milton, Butler, Cowley, Waller. *

Edmund Spencer, ſmall. *

William Shakeſpeare, ſmall, in a large ruff. *

Another ſtill leſs. *

Print of his tomb. *

A plate with ſeven ſmall heads of Shakeſpeare, Johnſon, Beaumont, Fletcher, Otway, Dryden, Wycherley. *

Ben Johnſon, ſmall. *

Francis Beaumont, ſmall. *

Buſt of John Milton. *

Another, young; 2 Latin verſes. *

Another, old; 2 Greek verſes. *

The ſame, 6 Engliſh verſes. *

Abraham Cowley, ſmall. *

Butler, for Grey's Hudibras. *

Waller, for the ſmall edition of his works. *

John Dryden, large. *

A ſmall one. *

Sir John Suckling.

Nicholas Rowe.

His tomb.

Thomas Durfey.

Allan Ramſay.

Mrs. Eliza Haywood.

William Croft, Doctor of muſic.

A head of John Milton, for a vignette. *

Another, very different, æt. 42. At one corner lightning; at the other, the ſerpent and apple. *

Two others, ſmaller. *

Another, ſmaller. *

Trivet,

Trivet, an old poet. A monk in an initial letter.

John Lydgate.

Lord Lansdown.

Matthew Prior, sitting in a chair.

Mr. Pope, in a long wig.

Ditto, small, in a cap.

Arthur Johnson.

Mrs. Elizabeth Rowe.

Mr. John Robinson, organist.

CLASS 12. FOREIGNERS.

Hernan Cortez.

Francifcus Junius, from an etching of Vandyck.

The same, compleatly engraved.

Balthazar Castiglione.

Rapin Thoyras.

Job Patriarcha.

1. William prince of Orange. †
2. Maurice prince of Orange.

† The eleven heads numbered are a set.

3. Jacobus Arminius.
4. Simon Epiſcopius.
5. Johannes Bogerman.
6. Gerardus Voſſius.
7. Franciſcus Gomarus.
8. Edwardus Poppius.
9. Gaſpar Barlæus.
10. Johannes Uttenbogaert.
11. Philip de Mornay.

Maphæus Barberinus, poſtea Urbanus VIII. Papa.

Hieronymus Fracaſtorius.

Cervantes.

Father Paul.

Profile of Auguſtine Caracci.

Racine.

Benedetti, ſinger.

Rev. Mr. Aaron.

Pierre Varignon.

Blaiſe Paſcal.

Archbiſhop Fenelon.

Wenceſlaus Hollar.

Marcus Hieronymus Vida.

Charles XII. of Sweden.

Philip V. king of Spain.

Erafmus.
Antony Arnauld.
Charles Rollin.
Monf. de St. Evremond.

Class 13. Historic Prints, and Prints with two or more Portraits.

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Proceffion of queen Elizabeth to Hunf-don-houfe.

The tomb of lord Darnley, James I. when a child, earl and countefs of Lenox, &c. praying by it.

Battle of Carberry-hill, at large, from a fmall view in the preceding.

This was the firft number, publifhed with explanations.

Three children of Henry VII.

Charles Brandon duke of Suffolk and Mary queen of France.

Frances duchefs of Suffolk, and Adrian Stoke, her fecond hufband.

Lady Jane Grey, with emblematic devices.

This was the fecond number publifhed in like manner. Vertue intended to give fome other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purpofely copied in water-colours; but he finifhed no more of that fet, but the following.

Edward VI. granting the palace of Bridewell for an hofpital.

The Court of Wards; with an explanation on a folio fheet.

Thomas earl of Arundel, his countefs and children; a plate done for the duke of Norfolk, and never fold publicly.

Thomas earl of Strafford and his Secretary.

The earl of Strafford's three children.

A fet of ten plates, containing the heads of Charles I. and the principal fufferers in his caufe, with their characters beneath, from lord Clarendon.

Thomas earl of Coningfby and his two daughters.

The

The family of Eliot of Port Eliot in Cornwall.

William duke of Portland, Margaret his duchefs, and lady Mary Wortley.

CLASS 14. TOMBS.

Tomb of John duke of Newcaftle in Weftminfter-abbey.

——— of Sophia marchionefs of Annandale.

——— of Dr. Colet.

Buft of, ditto.

Tomb of Dr. Young.

——— of Dryden.

——— of Thomas Watfon Wentworth.

CLASS 15. PLANS, VIEWS, CHURCHES, BUILDINGS, &c.

Survey of the remains of Roman antiquity on the Wolds in Yorkfhire.

Ancient plan of London as it was in the beginning of queen Elizabeth's reign, on feveral fheets.

A furvey and ground-plot of the palace of Whitehall.

Two plans for re-building London, proposed by Sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn-chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's-park, April 27, 1749.

View of the fire-works at the duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon antiquities, Waylandsmith, Ichenild-way, &c.

Perspective view of a gothic front in the church of Worlingworth in Suffolk.

Inside view of the chapel in London-bridge. Another plate with the outside and the bridge.

Small view of the cathedral at Exeter.

Ditto of St. Edmundsbury.

Part of the abbot's palace at ditto.

Ichnography

Ichnography of the church, ditto.

East view of Bluntsham church in Huntingdonshire.

View of an ancient gateway, dedicated to Nicholas bishop of Exeter.

View of London about 1560.

North-west view of Gainsborough.

Small view of the theatre, printing-house, and Ashmolean museum at Oxford.

View of Penshurst.

Inside of the abbey-church at Bath, drawn by J. Vertue, brother of George.

Plan of the church of St. Martin.

West prospect of ditto.

South prospect of ditto.

View of the Savoy.

A tessellated pavement discovered at Stunsfield near Woodstock, 1712.

Extent of the fire of London, on two sheets.

The ancient wooden church at Greensteed in Essex, &c.

Map of some Roman garrisons.

Plan of a Roman camp.

Five

Five large prints of the Radcliffe library at Oxford. *

CLASS 16. COINS, MEDALS, BUSTS, SEALS, CHARTERS, GEMS, and SHELLS.

Coin of Caraufius and his emprefs in brafs.

Plate of coins of Caraufius.

Ditto, and of other emperors.

Plate of coins with the crux victorialis.

Medal of queen Caroline when princefs, a figure fitting on each fide.

Reverfe of a medal, legend, Refurges.

Plate of ancient Gallic coins.

Another of barbarous coins.

Medal of Leo X.

Plate 1. Egyptian figures, &c.

Plate 2. Ditto.

Medal of George II. his queen, and children.

Heads of Virgil and Homer.

Smaller Homer.

* Gough's Br. Topog. in Oxfordfhire.

Small

Small head of Franciſcus Junius.

Ditto of King Alfred.

Ditto of a Pope.

Very ſmall one of Caleb Danvers.

Buſt of lord Turchetyl abot of Crowland.

A buſt found at York in poſſeſſion of Roger Gale.

An extract from Domeſday, relating to the church of Hambyrie in Wyrceſterſhire.

Seal in the ſhape of a lozenge, an ox and a caſtle.

Seal of Adam de Newmarche.

Tally of Thomas Godeſire.

Seal of dean and chapter of Hereford.

Two others.

Seal of George Coke, biſhop of Hereford.

—— of Robert Benet, biſhop of Hereford.

——of Savari de Boun. A creſcent.

Another, ſame arms.

Another ſeal, with arms of Bohun.

Another. Another, a knight on horſeback.

Seal

Seal of William Fitz-Oth.
—— to the ſurrender of an abbey,
—— of St. John Clerkenwell.
—— of Thomas biſhop of Elphin.
—— of biſhop Egidius.
Some other ſeals. *
Arms of queen Elizabeth, as a ſtamp.
Ditto of James I.
Precept of king Henry to the ſheriff of Nottingham.
A charter and imperfect ſeal, parts only of a horſeman and of another figure.
Repreſentation of the pontific Tiara.
Jewels in the collection of Margaret ducheſs of Portland, 3 plates.
Five ſhells, ditto.
Thirteen ſamples of antique ſilver chaſed plate found at Bath. †

* Gough's Brit. Topog. p. 712. of the firſt edit.

† Gough's Brit. Topogr. in Somerſetſhire—but qu. whether theſe were not engraved by his brother James, who reſided at Bath?

CLASS

CLASS 17. FRONTISPIECES, HEAD and TAIL-PIECES.

Frontiſpiece to Pline ſur l'or et l'argent. George II. and queen Caroline, at top.

A biſhop giving a writing to Hibernia, with other figures. Seems to relate to a charity-ſchool.

A man writing on a tomb by moon-light; for Dr. Young's Night-thoughts.

Minerva raiſing a woman; Reſurges: Vignette.

Head-piece for Thurloe's State-papers: Thurloe's head, &c.

A perſon offering a book to James I. Faith ſtanding by him with *Holy Bible*, &c. I believe for father Paul.

A proceſſion, with the ſign of the tabard; for one of Chaucer's tales.

A temple with books and emblematic figures; vivitur ingenio.

Frontiſpiece

Frontiſpiece to the auction book of the Harleian collection.

A head-piece with view of Stonehenge, &c.

Vignette to Spence's Polymetis.

A man digging, with Latin mottoes, ſmall oval.

Inſide of a church, and a church-yard; head-piece.

The Annunciation, ditto.

Many plates for the quarto edition of Waller.

The Ad Lectorem for lord Burlington's Palladio.

Frontiſpiece to Hiſtoria Cæleſtis.

Six initial letters, N. 2 P^{s}. S. 2 T^{s}.

Set of head-pieces for Homer.

Frontiſpiece to Fenton's Mariamne.

Ditto to Smith's prints from Titian

CLASS

CLASS 18. MISCELLANEOUS.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.

Arms of Blount.

Conundrum for Henny's right tobacco, a toe, a back, and O.

Benefit ticket for Mademoiſelle Violette.

Print of Richard Dickinſon governor of Scarborough Spaw, with verſes. Poor.

Large print of David Bruce, with account of his diſtreſſes at ſea. As ill done as the former.

Two plates of a mummy.

Two genealogic trees, intituled, Proceſſus & Series Legis.

Plate to put in lady Oxford's books.

Inſcription to Neptune and Minerva.

Head of Silenus, a baſrelief.

Liber & Libera, ditto.

A plate of ſome Roman Antiquities.

The weſtern proſpect of Bear'sden-hall in Surrey, a ſatyric print.

Antiquity-hall, ditto.

An antique female figure with two faces, holding a ſnake with two heads.

Beſides many plates for the Society of Antiquaries, publiſhed in their two volumes, and a ſeries of Oxford Almanacs for ſeveral years; and perhaps ſome plates which have not come to my knowledge.

Oct. 22d, 1762.

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Ranged according to the Times in which they lived.

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